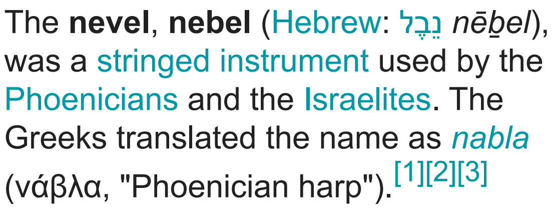
1MI

Musical Instruments

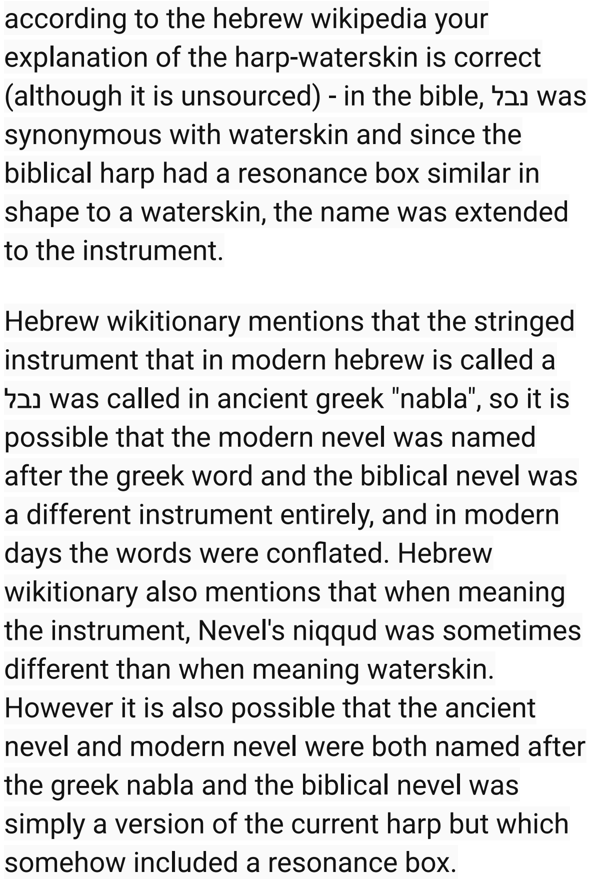
String Instruments

נֵבֶל



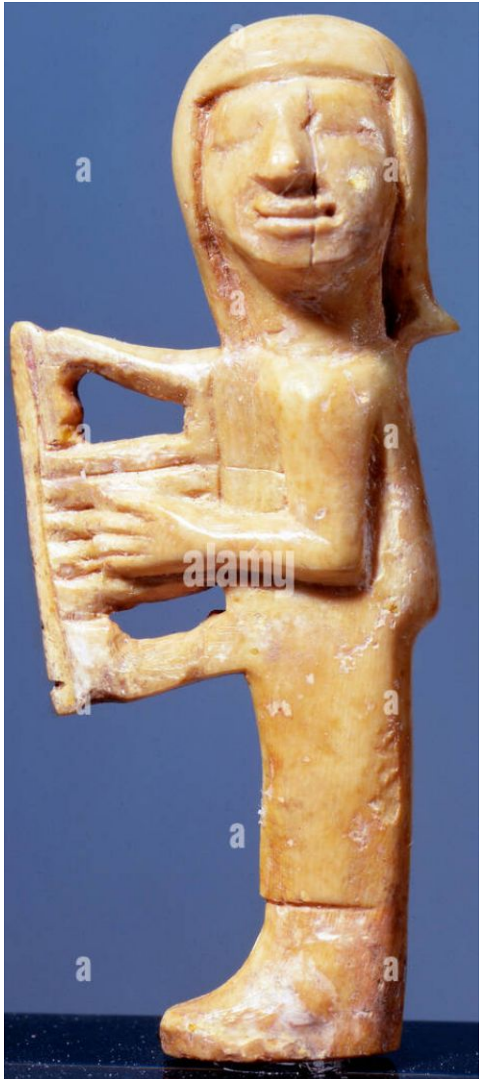
The **nevel**, **nebel** (Hebrew: נֵבֶל *nēḇel*), was a stringed instrument used by the Phoenicians and the Israelites. The Greeks translated the name as *nabla* (νάβλα, "Phoenician harp").[1][2][3]

https://www.reddit.com/r/etymology/comments/1dgrt7j/do_the_arabic_word_%D9%86%D8%A8%D9%8A%D9%84_hebrew_root_word_%D7%A0%D7%91%D7%9C_and/



according to the hebrew wikipedia your explanation of the harp-waterskin is correct (although it is unsourced) - in the bible, נבל was synonymous with waterskin and since the biblical harp had a resonance box similar in shape to a waterskin, the name was extended to the instrument.

Hebrew wikitionary mentions that the stringed instrument that in modern hebrew is called a נבל was called in ancient greek "nabla", so it is possible that the modern nevel was named after the greek word and the biblical nevel was a different instrument entirely, and in modern days the words were conflated. Hebrew wikitionary also mentions that when meaning the instrument, Nevel's niqqud was sometimes different than when meaning waterskin. However it is also possible that the ancient nevel and modern nevel were both named after the greek nabla and the biblical nevel was simply a version of the current harp but which somehow included a resonance box.



Phoenicia, sculpture, woman playing a lyre, from Kamid al lawz, circa 13th century BC, ivory, National Museum, Beirut

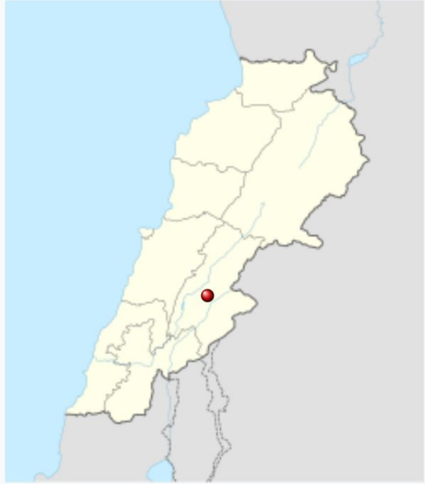
https://www.alamy.com/stock-photo-fine-arts-ancient-world-phoenicia-sculpture-woman-playing-a-lyre-from-111310305.html

Kamid el-Loz (or Kamid al-Lawz) is a historic village and significant archaeological site in Lebanon's West Bekaa Valley

5 strings

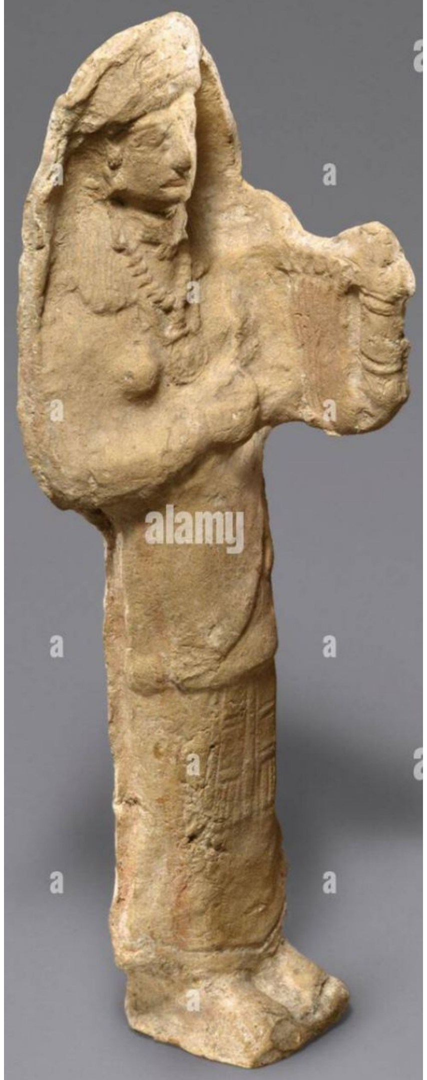
Kamid el-Loz

Kamid al lawz



Location within Lebanon

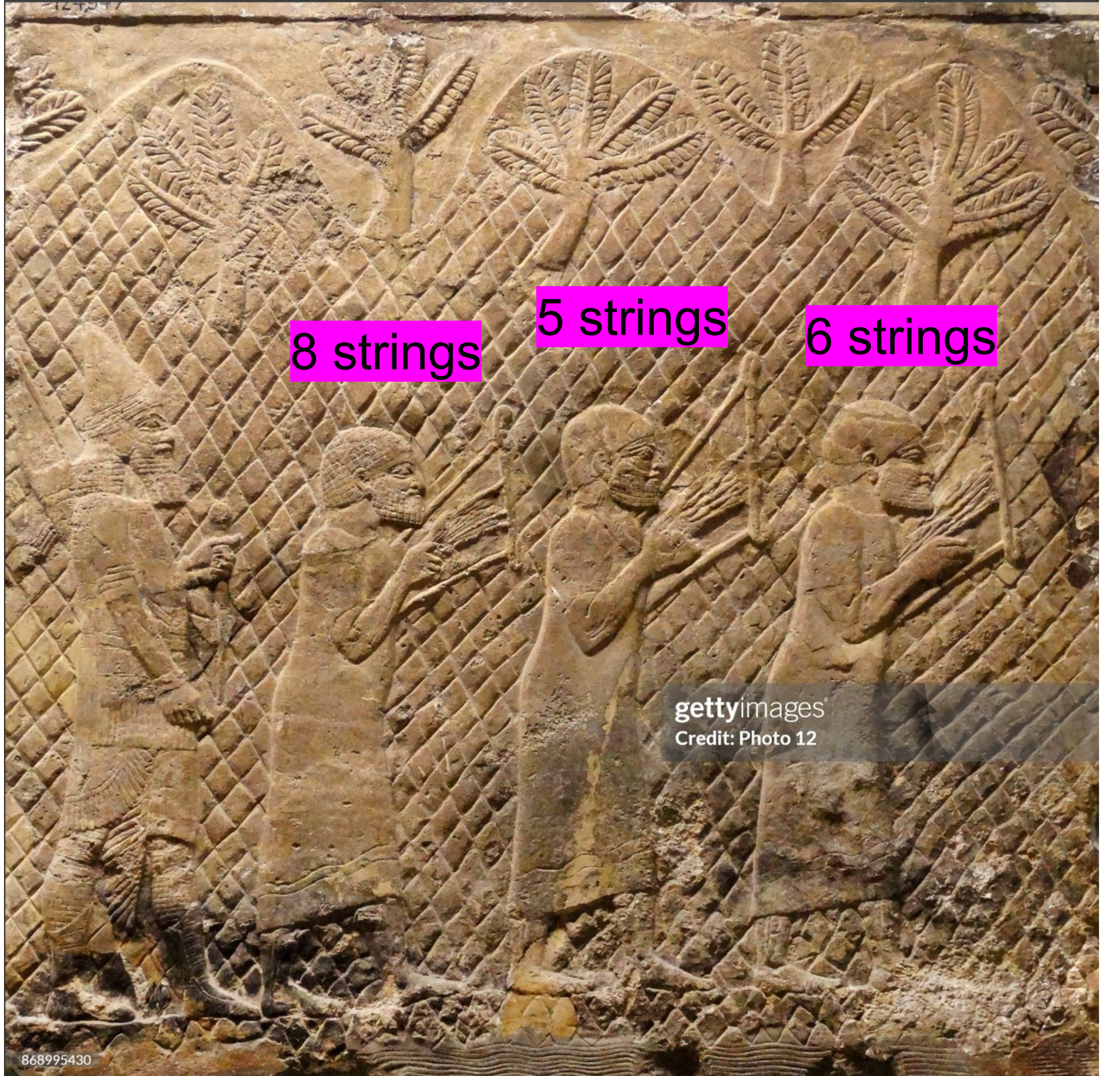
33°37′06″N 35°49′07″E


alamy

Terracotta musician ca. 600–480 B.C. Cypriot The complex dress and amount of jewelry suggest that this figure may be a priestess of the Great Goddess of Cyprus. She holds a lyre in her left hand.. Terracotta musician. Cypriot. ca. 600–480 B.C.. Terracotta; mold-made. Cypro-Archaic II. Terracottas

https://www.alamy.com/terracotta-musician-ca-600480-bc-cypriot-the-complex-dress-and-amount-of-jewelry-suggest-that-this-figure-may-be-a-priestess-of-the-great-goddess-of-cyprus-she-holds-a-lyre-in-her-left-hand-terracotta-musician-cypriot-ca-600480-bc-terracotta-mold-made-cypro-archaic-ii-terracottas-image458410687.html

8 strings

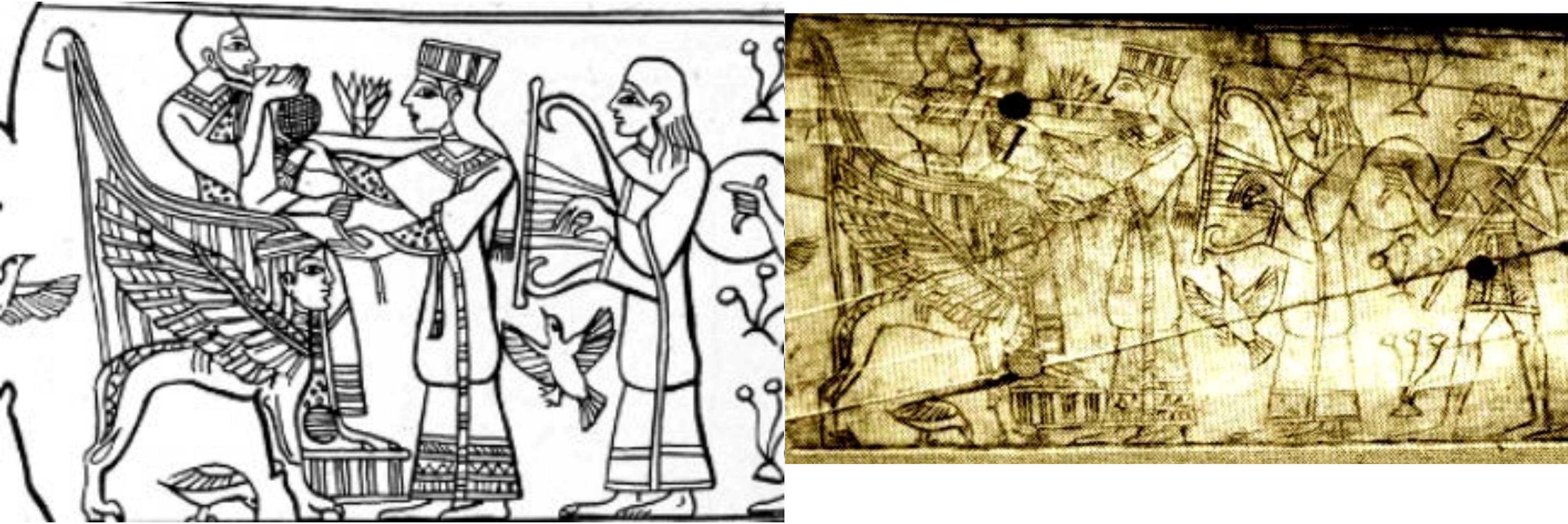


gettyimages
Credit: Photo 12
868995430

Prisoners playing lyres.

Prisoners playing lyres. Assyrian, about 700-692 BC From Nineveh, South-West Palace. musicians are marched under escort through mountainous country Their dress indicates that they come from somewhere to the west of Assyria, possibly Phoenicia. (Photo by: Photo 12/ Universal Images Group via Getty Images)

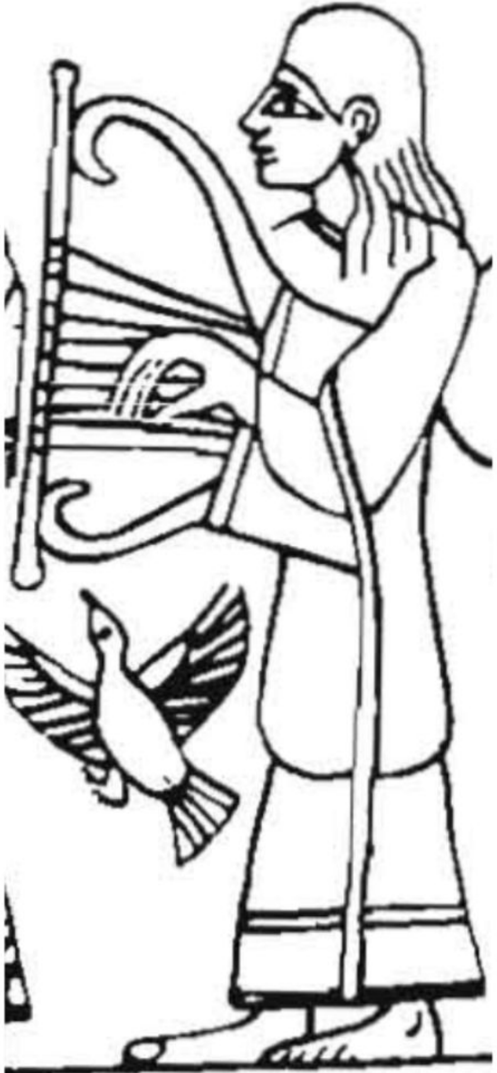
https://www.gettyimages.com.mx/detail/fotograf%C3%ADa-de-noticias/prisoners-playing-lyres-assyrian-about-700-692-fotograf%C3%ADa-de-noticias/868995430?adppopup=true



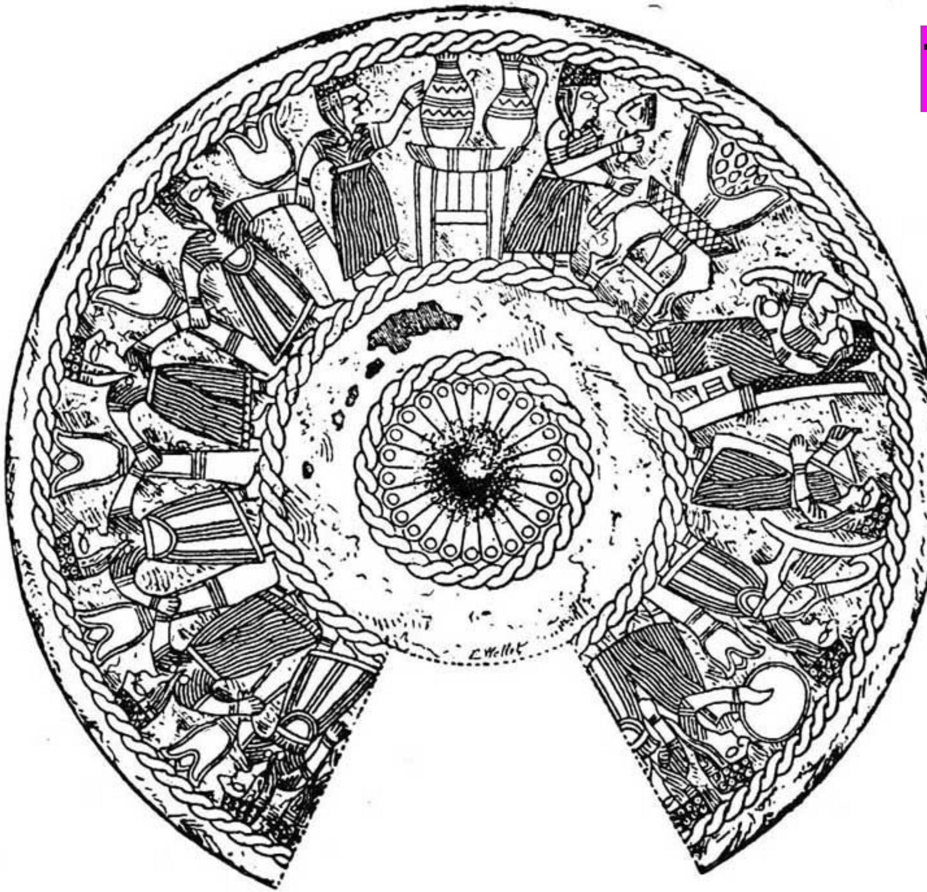
https://womeninthebible.net/bible-archaeology/clothes_ancient_bible/

Part of an ivory carving found in the ruins
of ancient Megiddo

9 strings

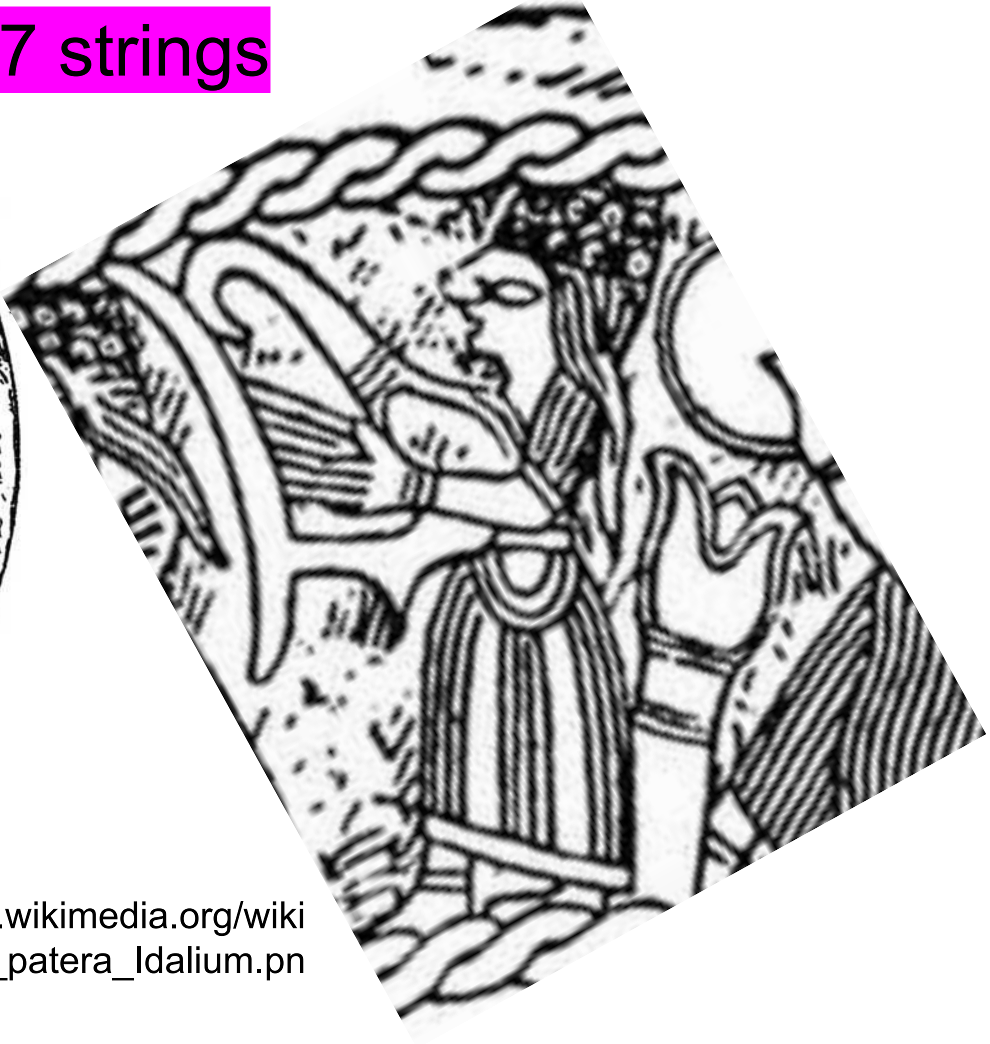


7 strings



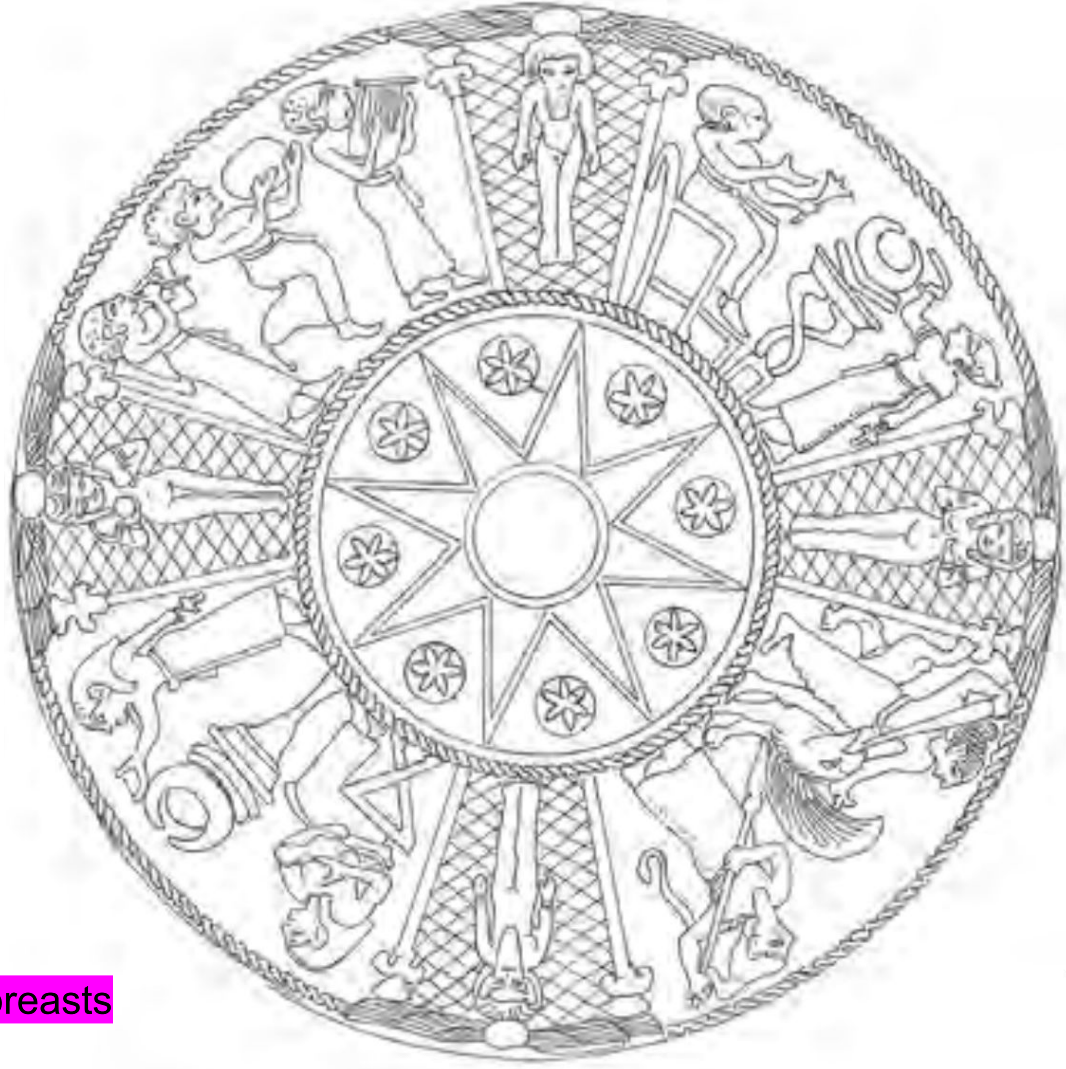
Recreation of a patera from Idalium, Cyprus of a Phoenician ritual dance

https://commons.wikimedia.org/wiki/File:Phoenician_patera_Idalium.png



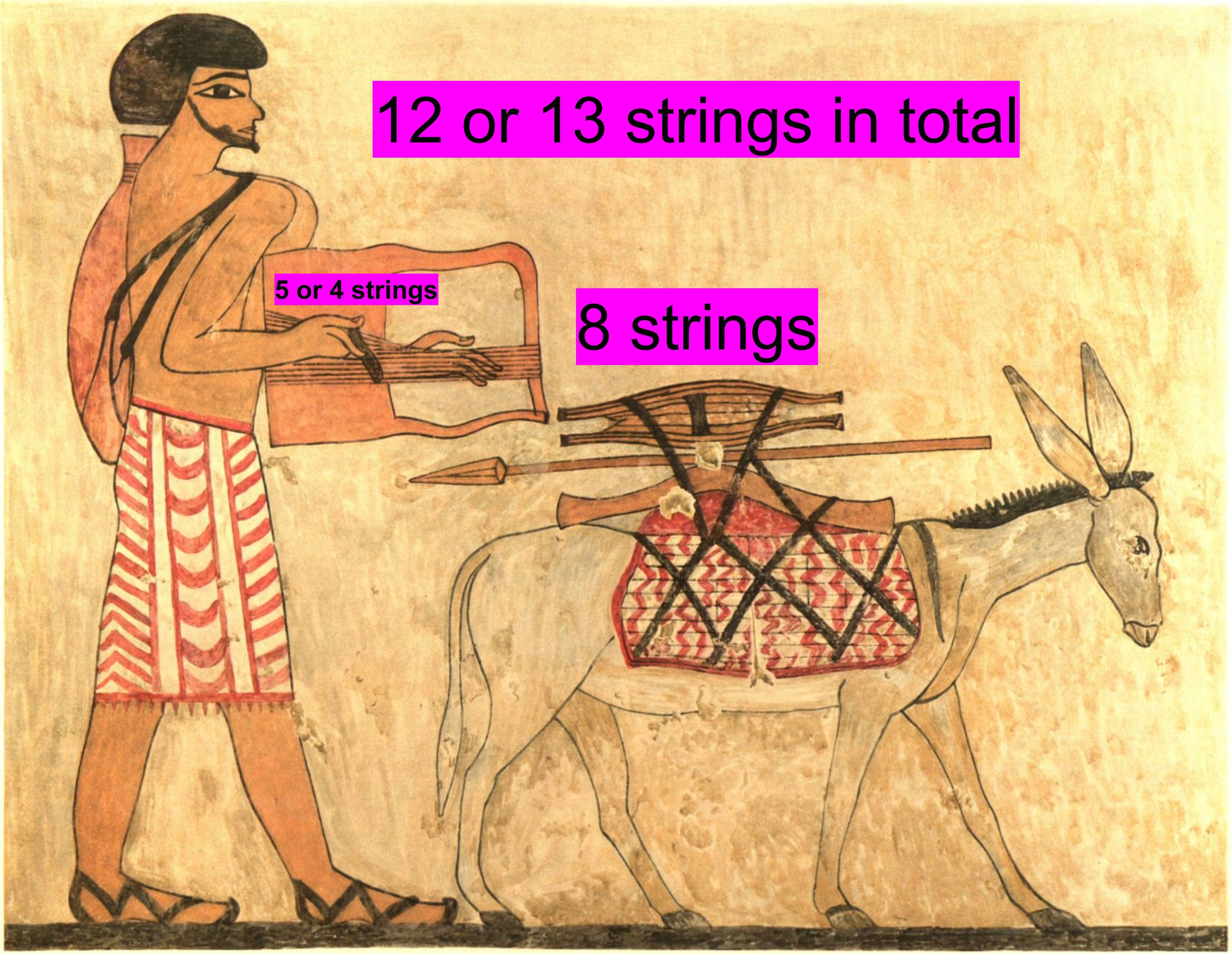
a metal bowl with a delicate repoussé work from Cyprus (Fig. 11-b)74 has a large star in the center, and its theme is clearly Astarte. On this plate, two pairs of a god and a goddess in similar posture are depicted looking in opposite directions. They appear more like an expression of two opposite aspects of a god than as consorts.75

https://static1.squarespace.com/static/520f9c9be4b0210b06eba019/t/6078ad41f497d45a67b1c316/1618521411692/Transformation+of+a+goddess-astarte.pdf



b.

The bearded deity seems to have breasts



12 or 13 strings in total

5 or 4 strings

8 strings

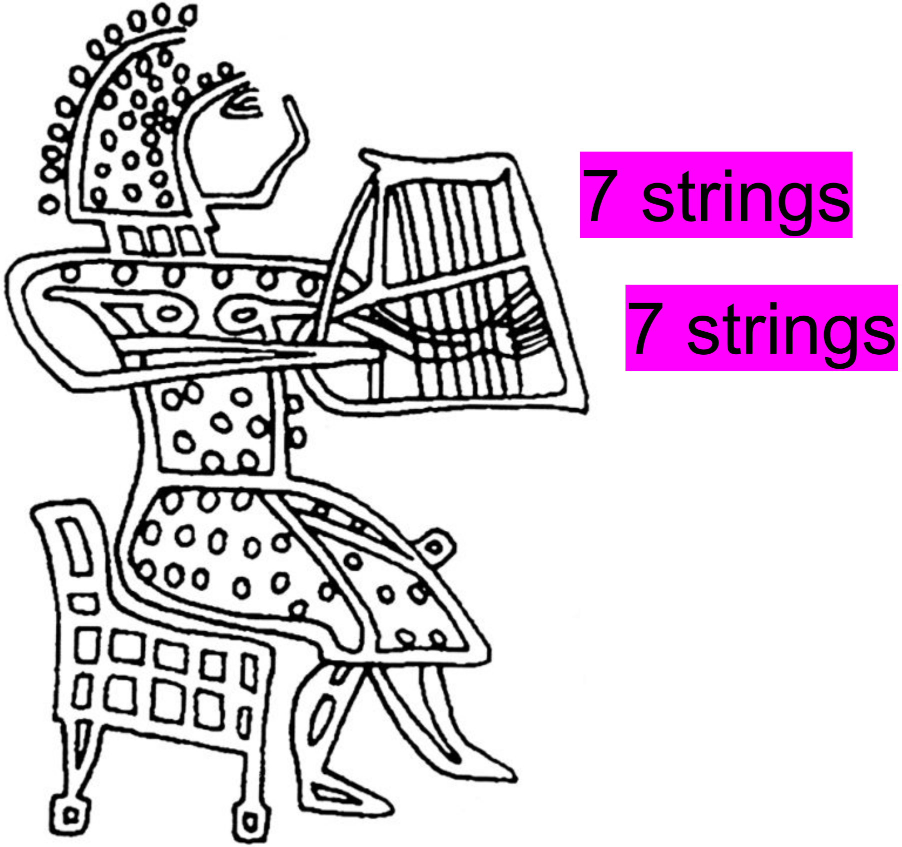
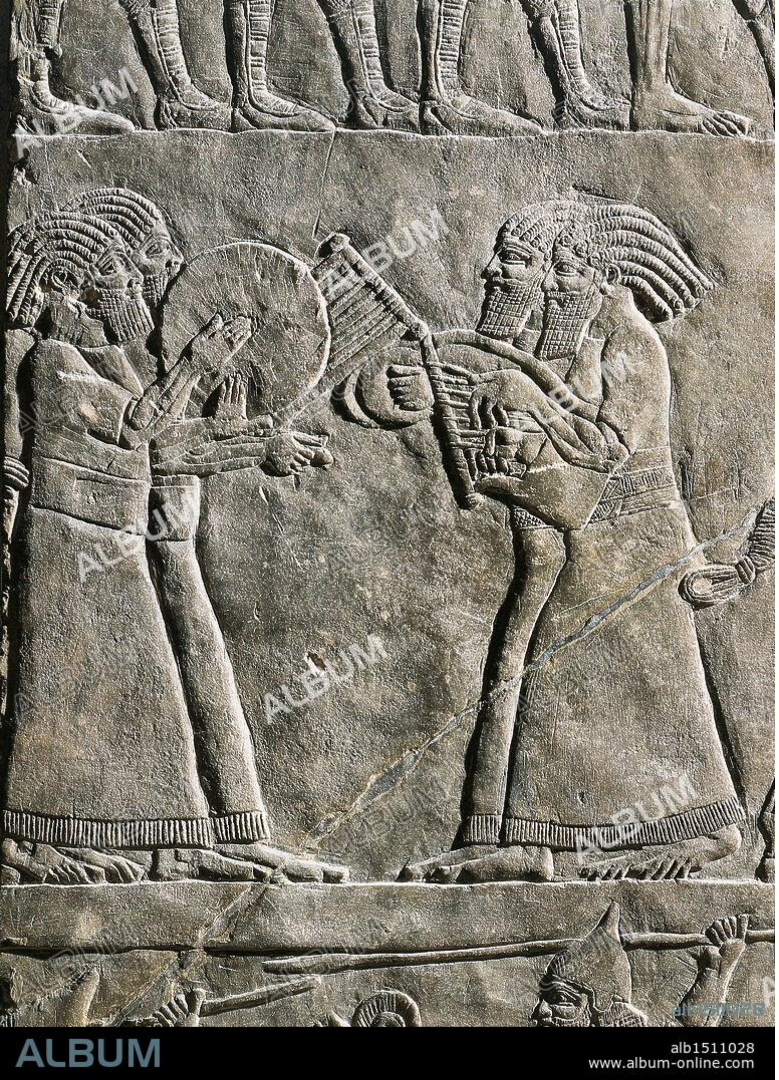

7 strings
7 strings

FIGURE 2 Throne decorated with rectangular plaques possibly representing ivory inlays in drawing on Pithos A from Kuntillet ʿAjrud (Schroer 2018: No. 1585).


ALBUM
alb1511028
www.album-online.com

Assyrian civilization, 8th century b.C. Relief depicting musicians. From the Palace of Ashurbanipal at Nineveh, Iraq. Detail.

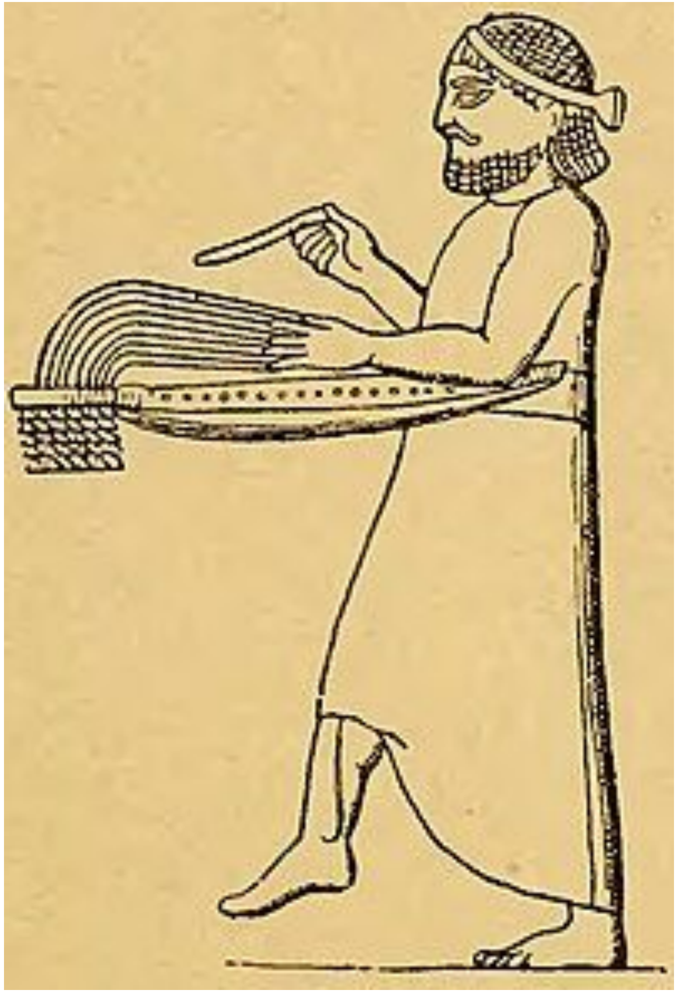
7 strings

https://www.album-online.com/detail/en/MjVjNDRiMA/assyrian-civilization-century-b-c-relief-depicting-musicians-from-palace-alb1511028

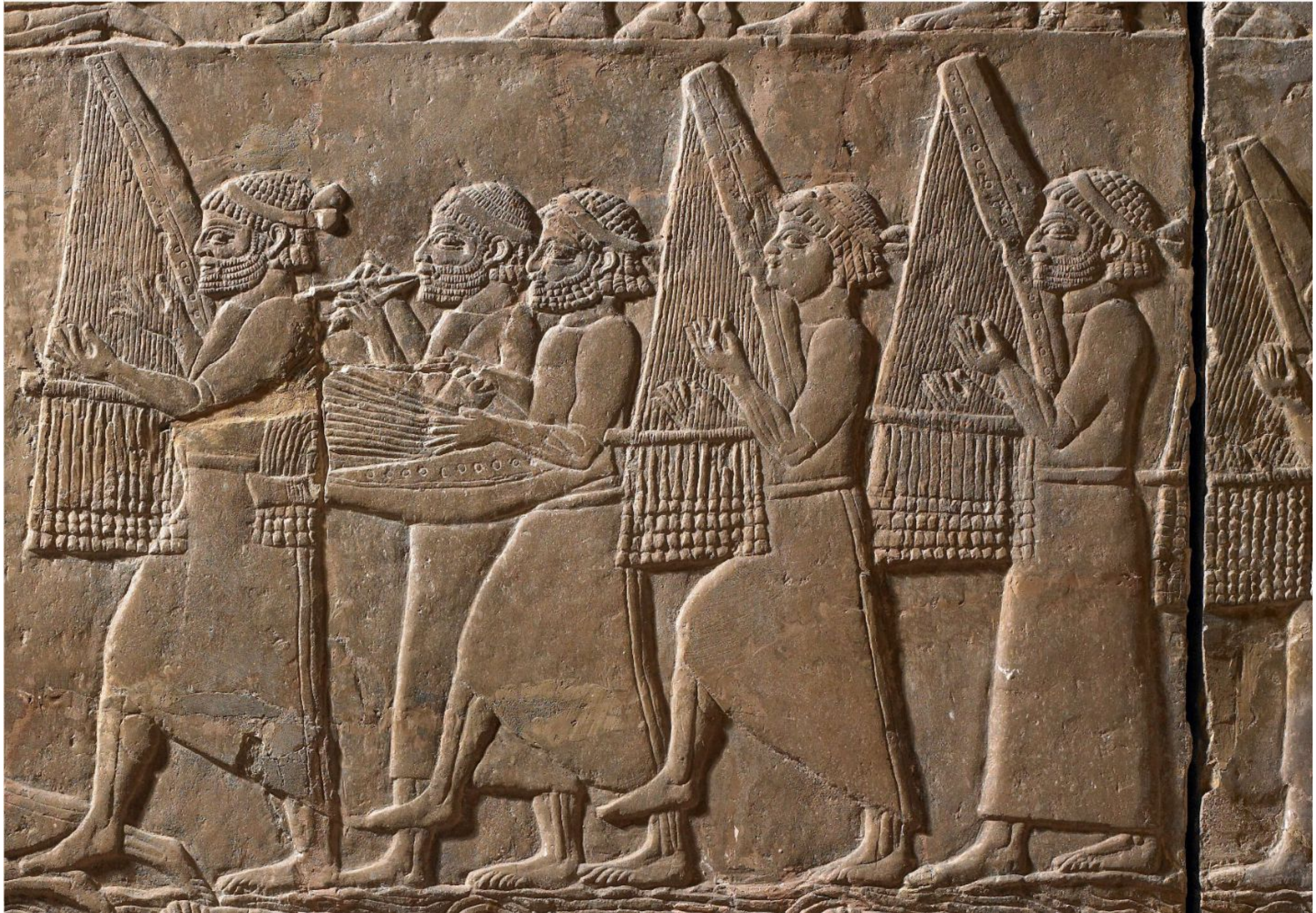
עָשׂוֹר

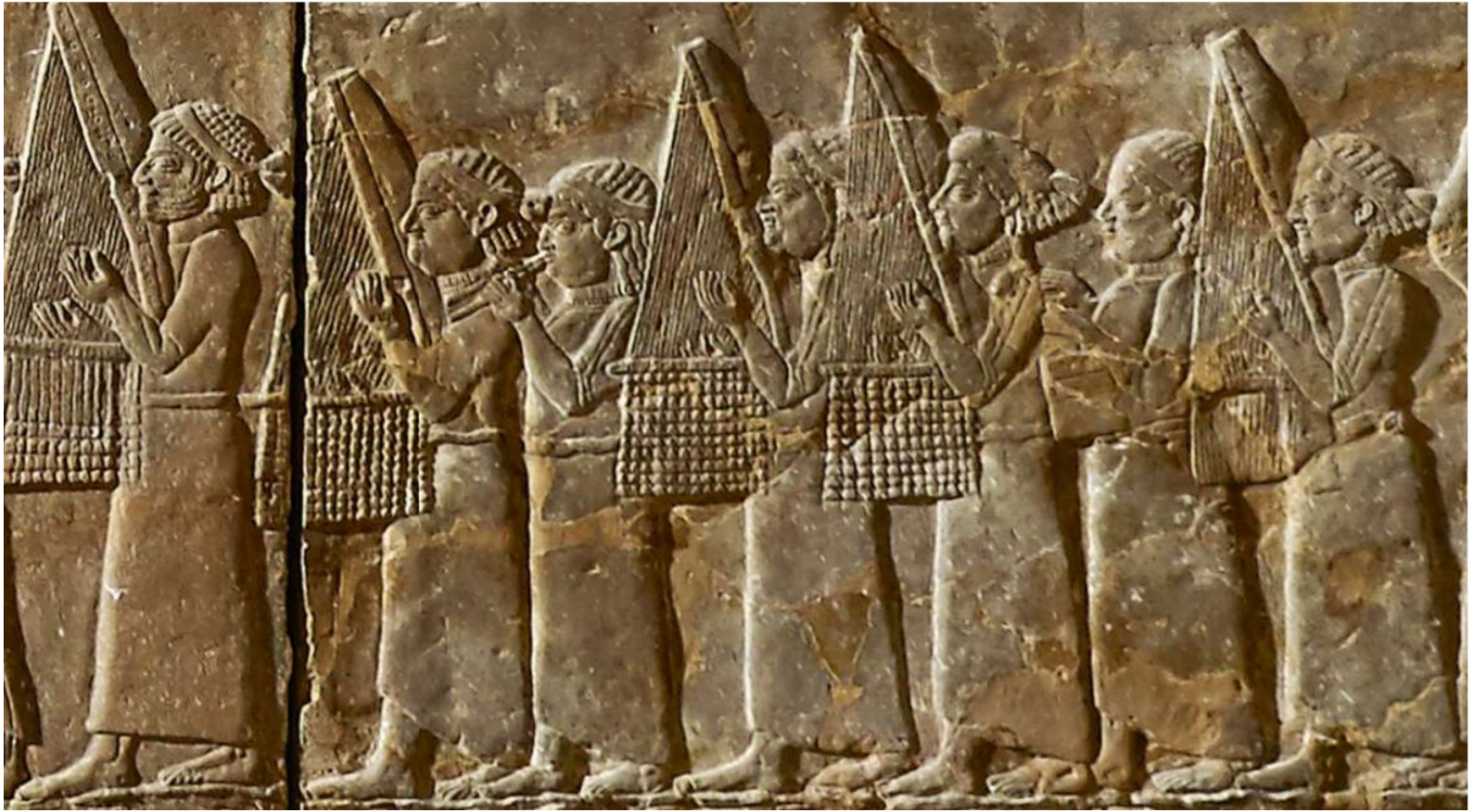
The Asor is also an instrument that historians don’t know much about. The general consensus is that it had ten strings and was similar to a guitar or banjo. The name of this instrument appears three times in the Bible, in the Psalms, and it has not been found elsewhere. It is probably a variant of the nebel, having ten strings instead of twelve.

The **asor** (Hebrew: עָשׂוֹר ʿ*asor*; from עשר *eśer*, meaning "ten") was a musical instrument "of ten strings" mentioned in the Bible.[1]



Line drawing labeled Asor Assyrien (Assyrian Asor). This is a representation of a horizontal angular harp. From the 1884 book *Histoire de la musique* by Henri Marie Lavoix (1846–1897).





https://www.britishmuseum.org/collection/object/W_1851-0902-7-a

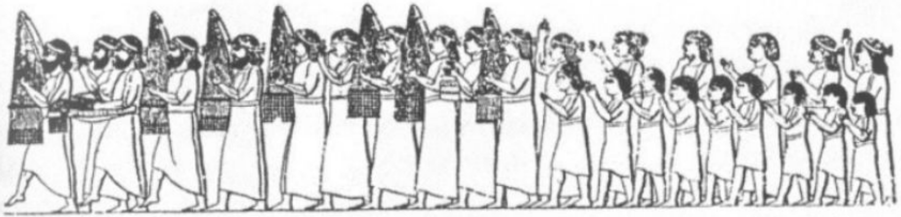
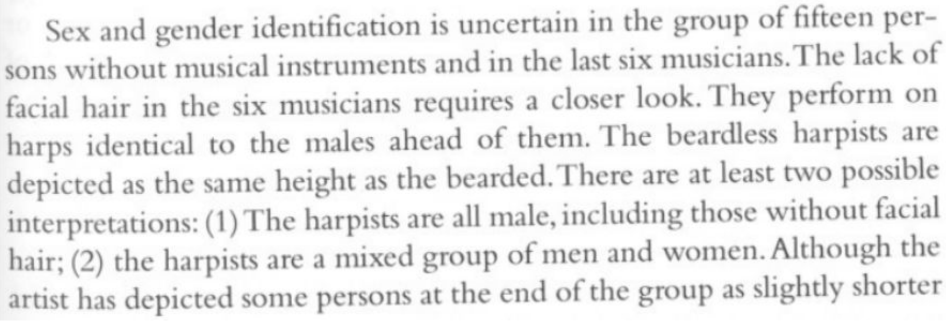
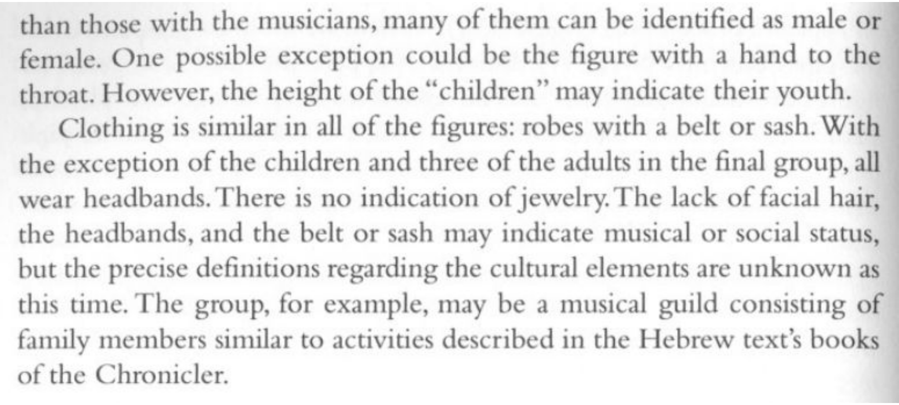


Figure 3.11 **Depiction from Relief from Sennacherib's Palace, Renovated by Assurbanipal; Asshurbanipal's Conquest of Elam (Nineveh)** *(Copyright the Trustees of The British Museum)*



Sex and gender identification is uncertain in the group of fifteen persons without musical instruments and in the last six musicians. The lack of facial hair in the six musicians requires a closer look. They perform on harps identical to the males ahead of them. The beardless harpists are depicted as the same height as the bearded. There are at least two possible interpretations: (1) The harpists are all male, including those without facial hair; (2) the harpists are a mixed group of men and women. Although the artist has depicted some persons at the end of the group as slightly shorter



than those with the musicians, many of them can be identified as male or female. One possible exception could be the figure with a hand to the throat. However, the height of the "children" may indicate their youth.

Clothing is similar in all of the figures: robes with a belt or sash. With the exception of the children and three of the adults in the final group, all wear headbands. There is no indication of jewelry. The lack of facial hair, the headbands, and the belt or sash may indicate musical or social status, but the precise definitions regarding the cultural elements are unknown as this time. The group, for example, may be a musical guild consisting of family members similar to activities described in the Hebrew text's books of the Chronicler.

https://people.uncw.edu/burght/psalms%20seminar/psalm%20reading%20assignments/burgh%20sex%20and%20gender%20musical%20performance.pdf

Vertical harps with 2 arms also known as lyre harps or "lyres" also began appearing in ancient Sumaria by 2800 BC. Some of the oldest carvings of harps were discovered in Phoenicia with marble harp statuettes found dating back to 3,000 - 2,300 BC.

https://www.alisonvardy.com/harp-history.html

The Irish are generally credited in the popular press with bringing the harp to Europe. It is believed by some scholars that the harp was actually brought to Europe from Egypt by the Phoenicians in pre Christian times as a trade good. The paths of the Phoenicians can be traced by the distribution and acceptance of the harp. Versions of the harp (or Kora harp) exist from the Mediterranean Basin to Northern Europe to cultures all the way around coastal Africa and up to the Island of Madagascar. The harp may have arrived in Europe as well with successive Indo-European migrations from Southwest Asia.

It is a somewhat old article but the evidence presented in S. B. Finesinger's "Musical Instruments of the OT" (HUCA, 1926) seems to decisively point to a stringed instrument. First of all, we read in 1 Kings 10:12 and 2 Chronicles 6:11 that כנור and נבל were both made from almug wood, pointing to a similarity in construction of the instruments. It is also paired with כנור in Psalm 33:2, 92:3 where the phrases עלי־עשור ועלי־נבל and נבל עשור may suggest that the instrument had ten strings (rendered ἐν δεκαχόρδῳ ψαλτηρίῳ in the LXX), see also 144:9. Finesinger notes also that in the Mishnah, נבל is described as having more strings than the כנור (Arakhin 2:6). Josephus (AJ 7.306) gave a similar description of the two instruments: "The *kinura* is an instrument provided with ten strings, struck with the plectrum. The *nabla* has twelve sounds and is plucked with the fingers" (ἡ μὲν κινύρα δέκα χορδαῖς ἐξημμένη τύπτεται πλήκτρῳ, ἡ δὲ νάβλα δώδεκα φθόγγους ἔχουσα τοῖς δακτύλοις κρούεται). The Jerusalem Talmud also says that "כנור and נבל are the same, extra strings make the difference between one and another" and with respect to why the second instrument has the name is does (נבל), it is because it has "untanned leather and an abundance of strings" (Sukkah 5:6). Since the wooden portion was hollow to resonate (or if there was a separate resonator added), if it was covered with leather, it may have had an appearance of skin bag with a leather exterior and empty interior. The LXX transliterated נבל as νάβλα in the historical books and as ψαλτήριον in the poetic books, which again points to a stringed instrument. Finesinger also notes that other classical Greek authors mentioned the νάβλα as a musical instrument, as used by Phoenicians and Syrians. Strabo (Geographica 10.3.17) mentions νάβλα as an Asiatic musical instrument with a barbarian name adopted by the Thracians and Athenaeus (Deipnosophistae, 4.175C), remarking that the νάβλα was an invention of the Phoenicians, quotes the satirist Sopater as stating "nor has the deep-toned thrum of the Sidonian νάβλα passed from the strings". Finally there are also descriptions of the two instruments and their differences by Jerome and other chuch fathers. In conclusion, Finesinger notes:

https://www.reddit.com/r/AcademicBiblical/comments/10a9op7/biblical_instruments_was_nevel_a_string_or_wind/

The box-zither psalteries may have a Phoenician origin.

סַבְּכָא

There are also some instruments similar to the Sambuca, such as the Egyptian nanga or the Phoenician sabecha.

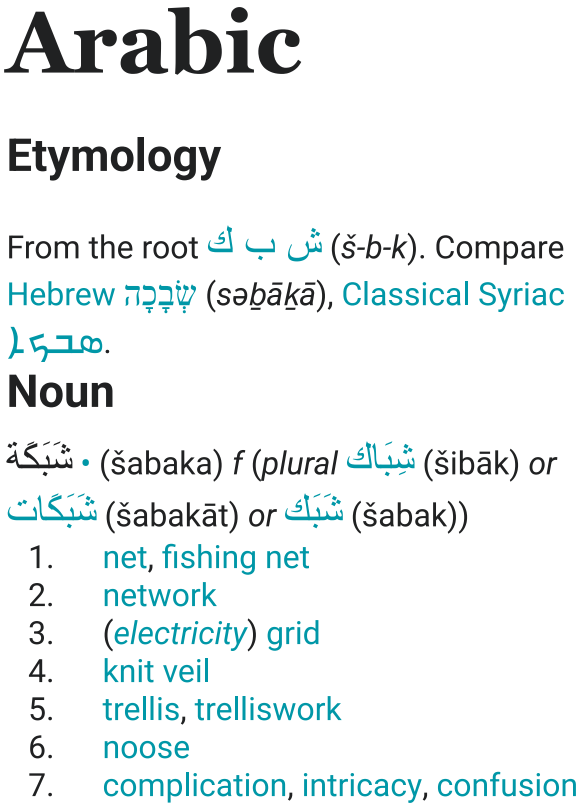
סַבְּכָא **çabb^{e}kâ’,** sab-bek-aw'; (Aramaic) or שַׂבְּכָא sabb^{e}kâ’; (Aramaic),

The sabbecha (שַׂבְּכָא or סַבְּכָא) can be related to the sambuke, but the name of the Greek instrument itself is foreign, of Middle Eastern, perhaps Phoenician origin.

סָבַךְ **çâbak,** saw-bak'; a primitive root; to entwine:—fold together, wrap.

https://en.m.wiktionary.org/wiki/%D8%B4%D8%A8%D9%83%D8%A9#Arabic

The sabbecha (שַׂבְּכָא or סַבְּכָא) can be related to the sambuke, but the name of the Greek instrument itself is foreign, of Middle Eastern, perhaps Phoenician origin.



Arabic

Etymology

From the root ش ب ك (*š-b-k*). Compare Hebrew שְׂבָכָה (səḇāḵā), Classical Syriac ܣܒܟܐ.

Noun

شَبَكَة • (šabaka) *f* (*plural* شِبَاك (šibāk) *or* شَبَكَات (šabakāt) *or* شَبَك (šabak))

1. net, fishing net
2. network
3. (*electricity*) grid
4. knit veil
5. trellis, trelliswork
6. noose
7. complication, intricacy, confusion

Root
ش ب ك (š b k)
5 terms

Arabic

Etymology 1.1

Compare شَبَكَ (*šabaka*, “to intertwine”).

Noun

شُبَّاك • (šubbāk) *m* (*plural* شَبَابِيك (šabābīk))

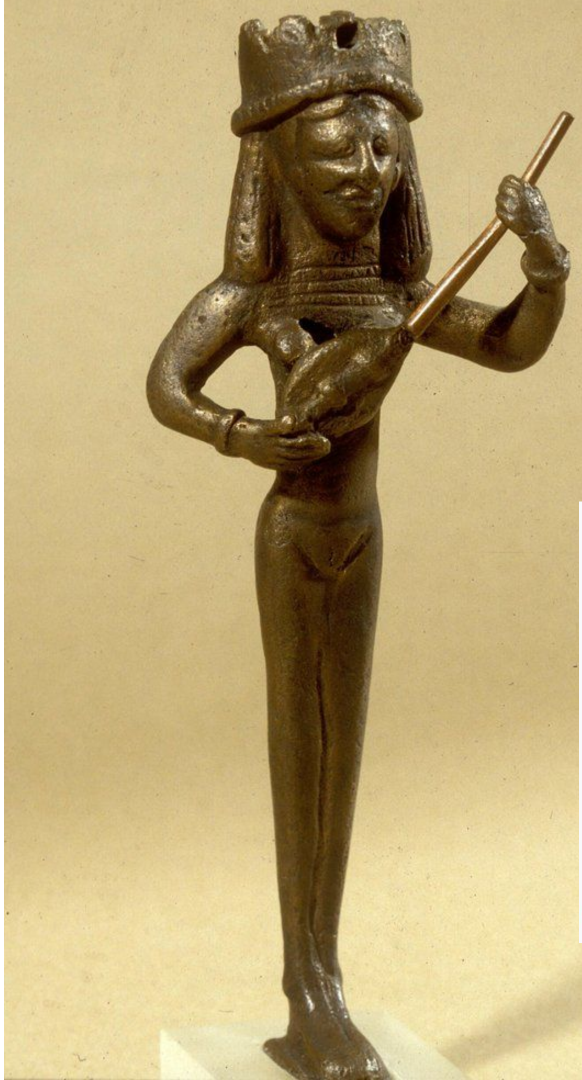
1. netting, network, plaitwork
2. grid, grill
3. (*metonymically*, *obsolete*) fishing-boat, xebec [15th–19th century]
4.

https://en.m.wiktionary.org/wiki/%D8%B4%D8%A8%D8%A7%D9%83

(Figurine of a female lute player excavated in Beit Shean, 7th-6th century BC (bronze))

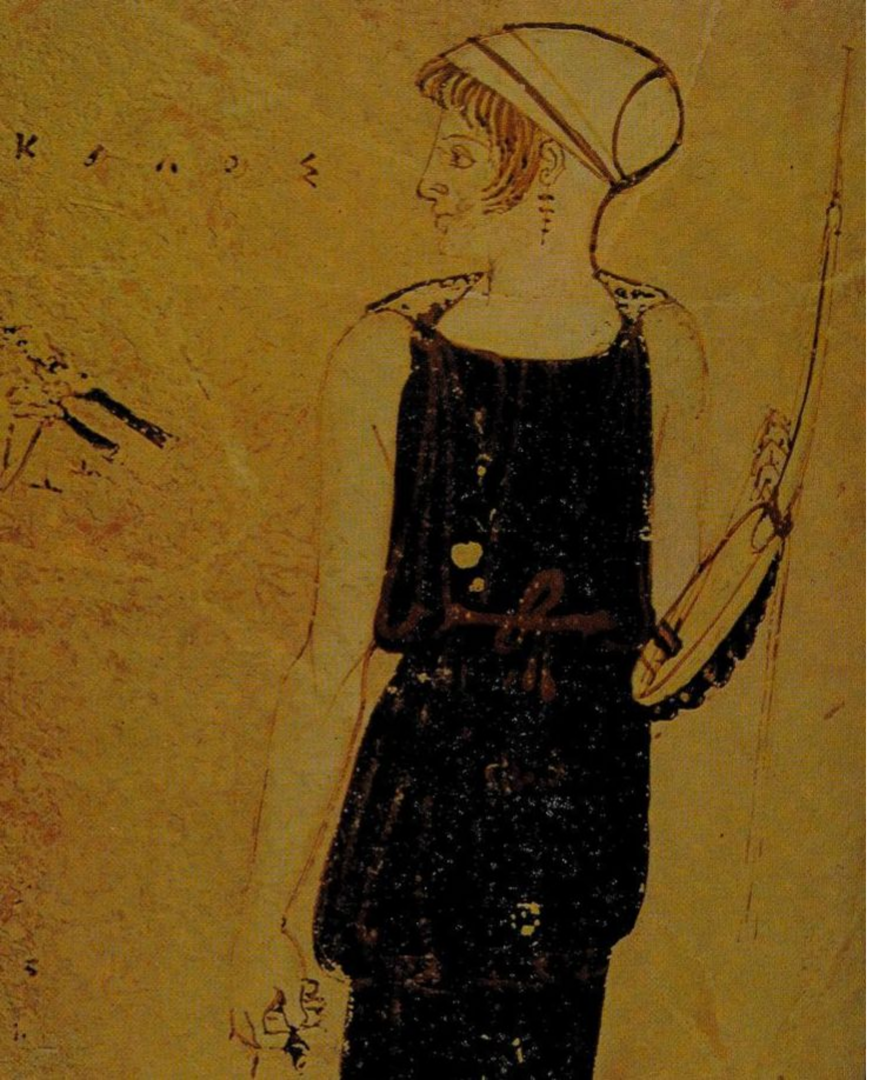
Phoenician

https://www.meisterdrucke.us/fine-art-prints/Phoenician/264478/Figurine-of-a-female-lute-player-excavated-in-Beit-Shean.html



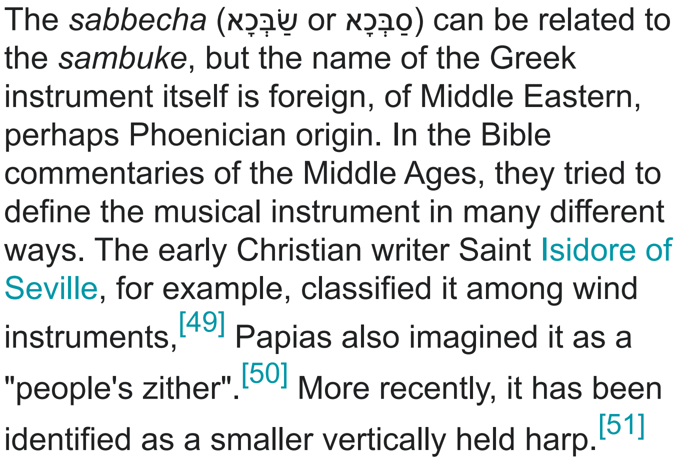
Nazareth
Afula
Beit She'an
West Bank

Show map of Jezreel Valley region of Israel

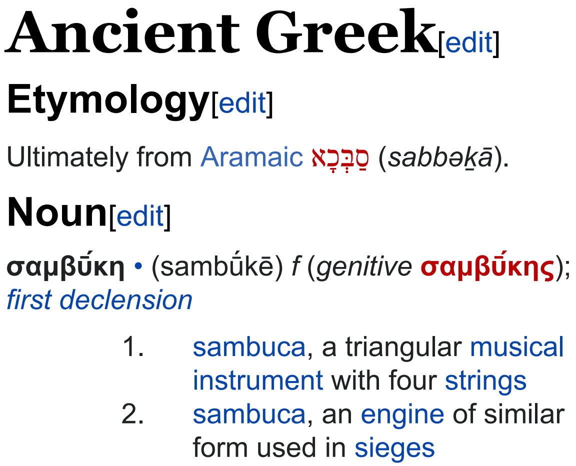


Another possible sambuca arched harp in Greek art, from the 5th century B.C.

probably identical with Phoenician: sabecha



The *sabbecha* (שַׂבְּכָא or סַבְּכָא) can be related to the *sambuke*, but the name of the Greek instrument itself is foreign, of Middle Eastern, perhaps Phoenician origin. In the Bible commentaries of the Middle Ages, they tried to define the musical instrument in many different ways. The early Christian writer Saint Isidore of Seville, for example, classified it among wind instruments,[49] Papias also imagined it as a "people's zither".[50] More recently, it has been identified as a smaller vertically held harp.[51]



Ancient Greek[edit]

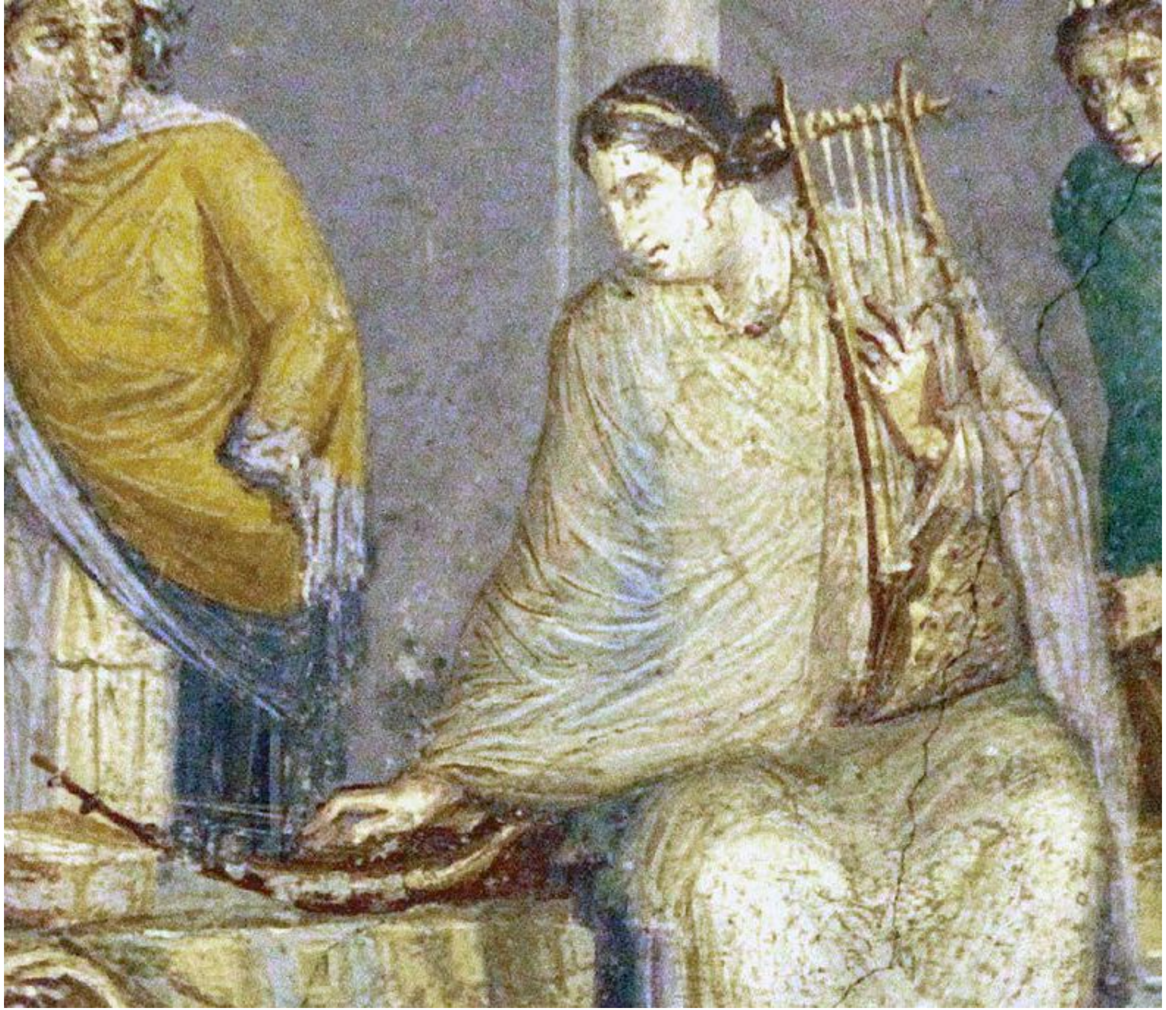
Etymology[edit]

Ultimately from Aramaic סַבְּכָא (*sabbəḵā*).

Noun[edit]

σαμβῡ́κη • (sambū́kē) *f* (*genitive* **σαμβῡ́κης**); *first declension*

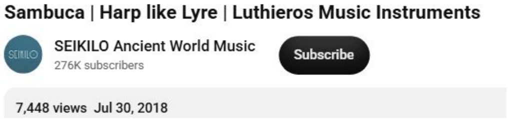
1. sambuca, a triangular musical instrument with four strings
2. sambuca, an engine of similar form used in sieges



Woman with kithara (right) and sambuca (left). Roman fresco from Pompeii, 1st century CE.

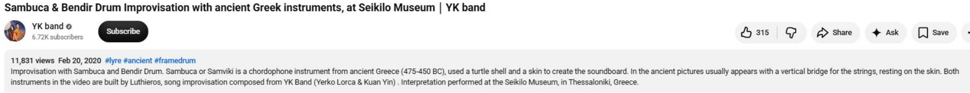
LUTHIEROS ANCIENT
SAMBUCA

click to watch. 3 videos to watch


Sambuca | Harp like Lyre | Luthieros Music Instruments

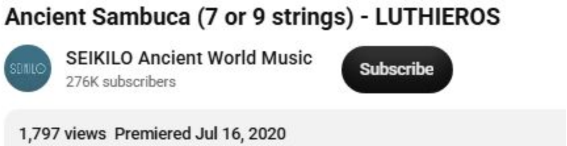
SEIKILO Ancient World Music
276K subscribers

7,448 views Jul 30, 2018


Sambuca & Bendir Drum Improvisation with ancient Greek instruments, at Seikilo Museum | YK band

YK band
6.72K subscribers

11,831 views Feb 20, 2020 #lyre #ancient #framedrum
Improvisation with Sambuca and Bendir Drum. Sambuca or Samviki is a chordophone instrument from ancient Greece (475-450 BC), used a turtle shell and a skin to create the soundboard. In the ancient pictures usually appears with a vertical bridge for the strings, resting on the skin. Both instruments in the video are built by Luthieros, song improvisation composed from YK Band (Yerko Lorca & Kuan Yin) . Interpretation performed at the Seikilo Museum, in Thessaloniki, Greece.

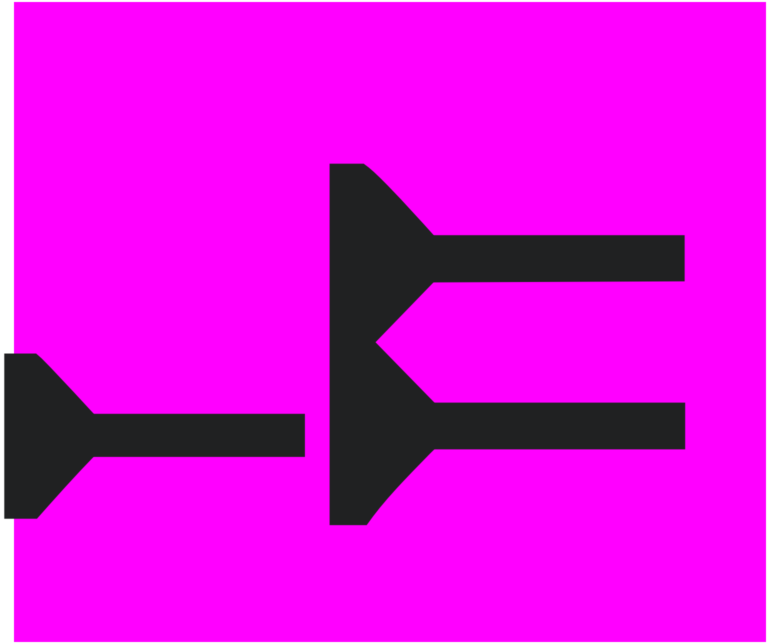

Ancient Sambuca (7 or 9 strings) - LUTHIEROS

SEIKILO Ancient World Music
276K subscribers

1,797 views Premiered Jul 16, 2020

ANCIENT
SAMBUCA

Percussion Instruments



Hebrew[edit]

תוף

Root
ת־פ־ף (t-p-p)

Etymology[edit]

Gesenius connects this word to Persian دف (*daf*, “a frame drum”), from □ (*dub*, “frame, tablet”). Cognate with Ugaritic 𐎚𐎔 (*tp*).

Noun[edit]

תֹּף / תוף • (tof) *m* (*plural indefinite* תֻּפִּים / תופים, *plural construct* תופי־) [pattern: קְטֹל]

1. (*music*) drum
2. (*music*) timbrel

Arabic

Noun

دُفّ *or* دَفّ • (duff *or* daff) *m* (*plural* دُفُوف (dufūf))

1. (*music*) tambourine

𐎚𐎔

Ugaritic[edit]

Etymology[edit]

Compare Hebrew תֹּף / תוף (*tōp̄*).

Noun[edit]

𐎚𐎔 • (tp)

1. drum, tambourine

Persian

Alternative forms

- دپ (dap)

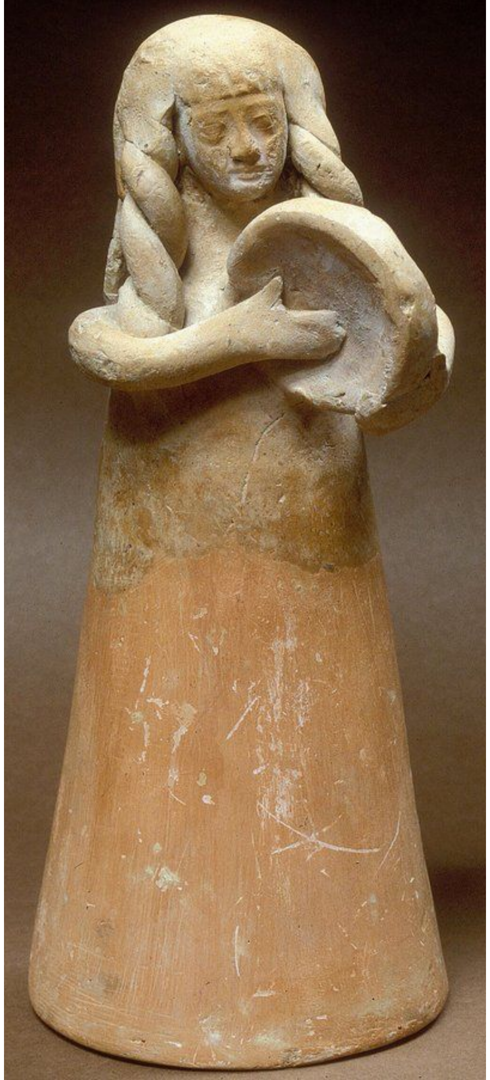
Etymology

Borrowed from Arabic دَفّ (*daff*).

Noun

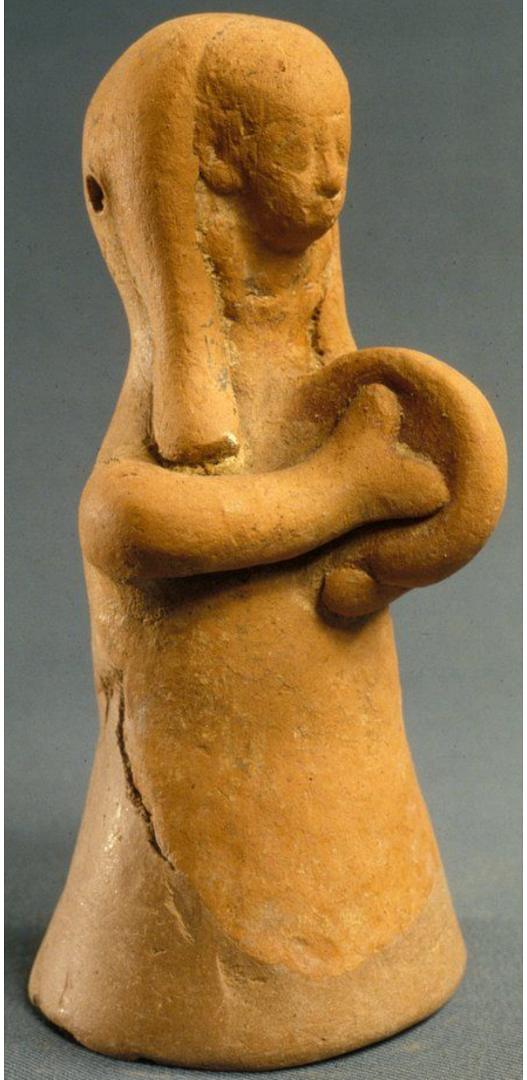
دف • (daf) (*Tajik spelling* **даф**)

1. daf (a Persian frame drum)



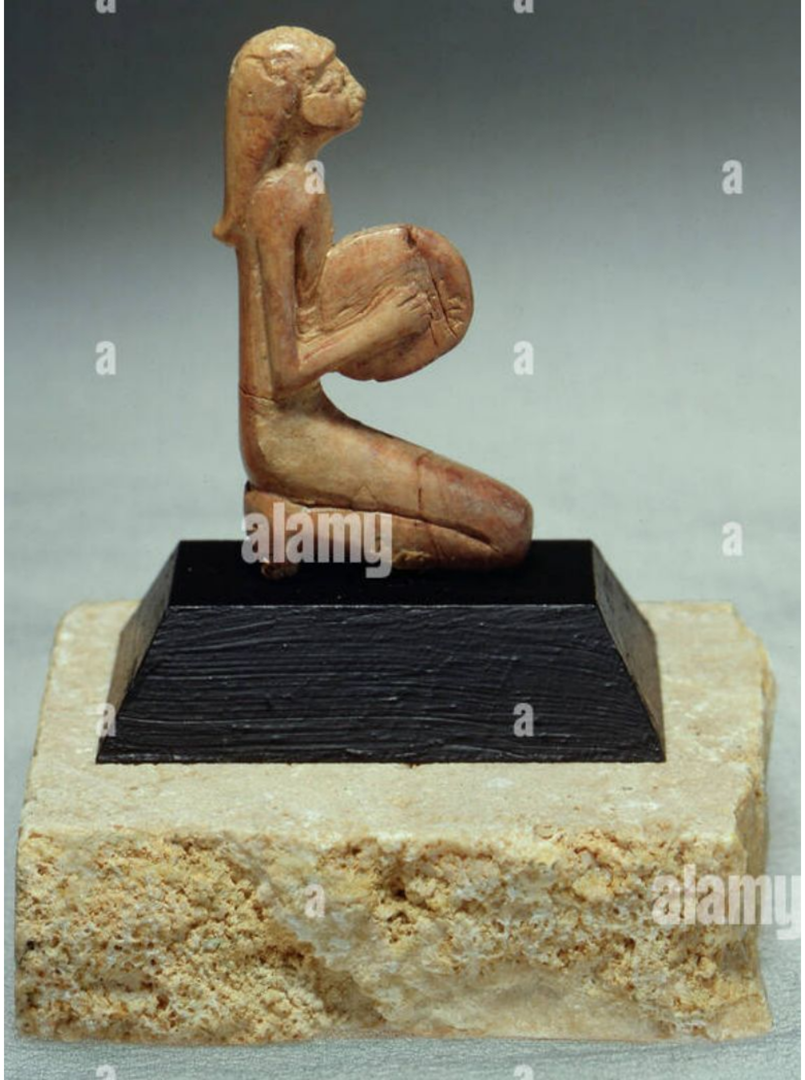
Figurine of a female tambourine player, from Shikmona on the northern coast of Israel, 9th-8th century BC

https://www.meisterdrucke.us/fine-art-prints/Phoenician/145567/Figurine-of-a-female-tambourine-player%2C-from-Shikmona-on-the-northern-coast-of-Israel%2C-9th-8th-century-BC.html



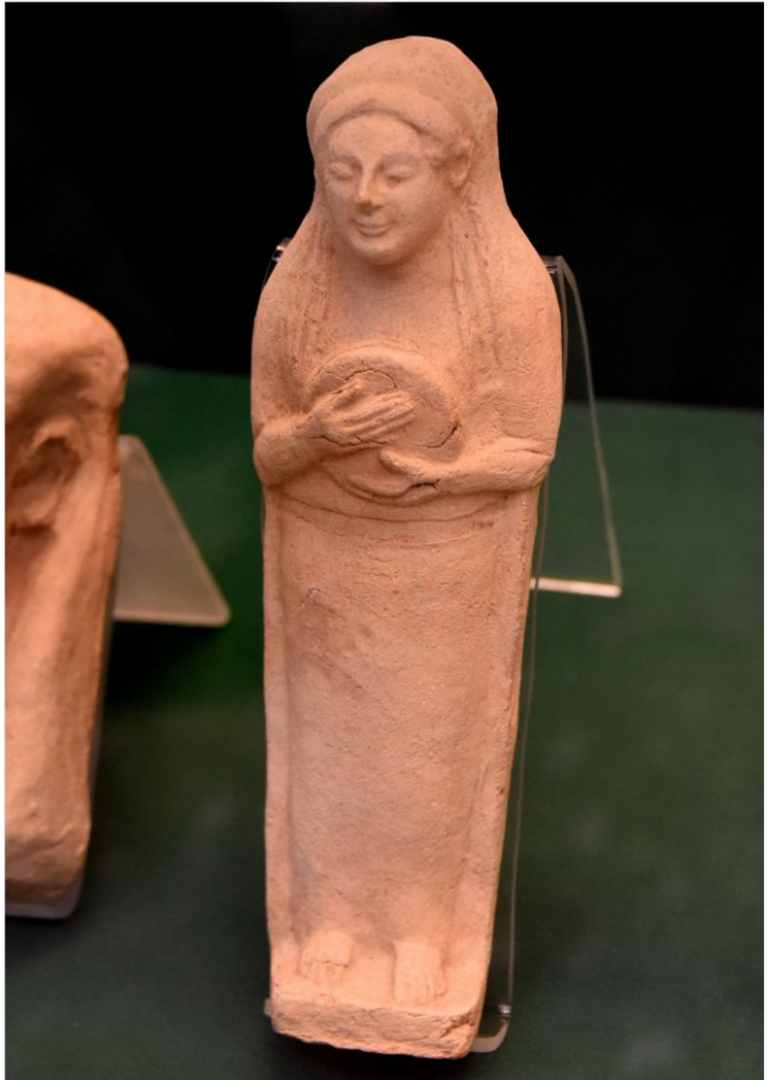
https://www.meisterdrucke.us/fine-art-prints/Phoenician/185447/Figurine-of-a-woman-playing-the-cymbals.html

https://www.worldhistory.org/image/7211/tambourine-player-from-ancient-israel/



Phoenicia, sculpture, woman playing a drum, from Ras Shamra, 13th / 12th century BC, ivory, National Museum, Damascus,

https://www.alamy.com/stock-photo-fine-arts-ancient-world-phoenicia-sculpture-woman-playing-a-drum-from-111310314.html



Phoenician Tambourine Player from Tharros (Illustration) - World History Encyclopedia

https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.worldhistory.org%2Fimage%2F7202%2Fphoenician-tambourine-player-from-tharros%2F&psig=AOvVaw0fM9V-ilXR2uX9zxIE1cxr&ust=1733572470306000&source=images&cd=vfe&opi=89978449&ved=0CBcQjhxqFwoTCMil1fCKk4oDFQAAAAAdAAAAABAg

https://www.alamy.com/small-plaque-in-the-shape-of-a-female-from-tharros-clay-6th-5th-cent-bce-cagliari-museo-archeologico-nazionale-the-coliseum-rome-lazio-italy-image615896424.html

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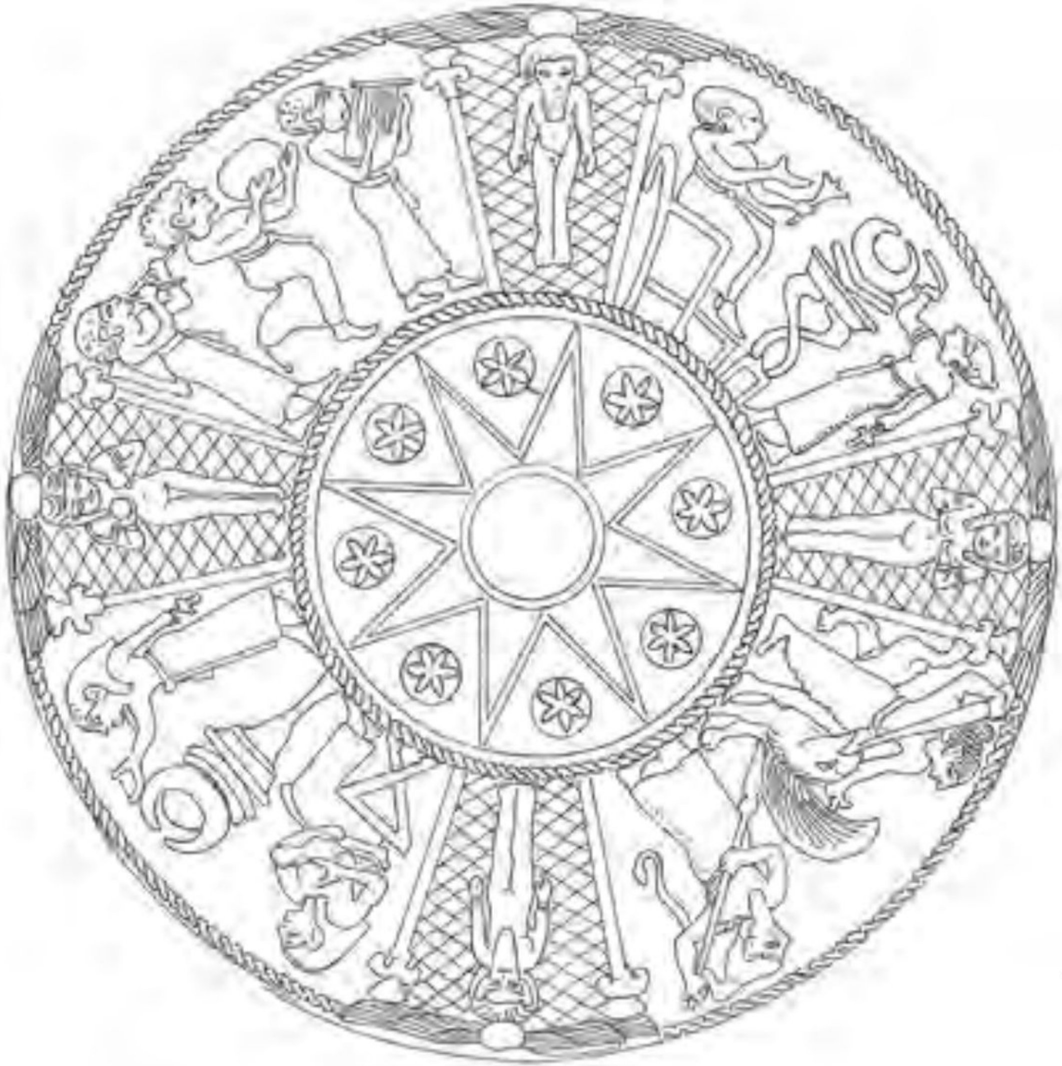
a metal bowl with a delicate repoussé work from Cyprus (Fig. 11-b)74 has a large star in the center, and its theme is clearly Astarte. On this plate, two pairs of a god and a goddess in similar posture are depicted looking in opposite directions. They appear more like an expression of two opposite aspects of a god than as consorts.75

https://static1.squarespace.com/static/520f9c9be4b0210b06eba019/t/6078ad41f497d45a67b1c316/1618521411692/Transformation+of+a+goddess-astarte.pdf



b.

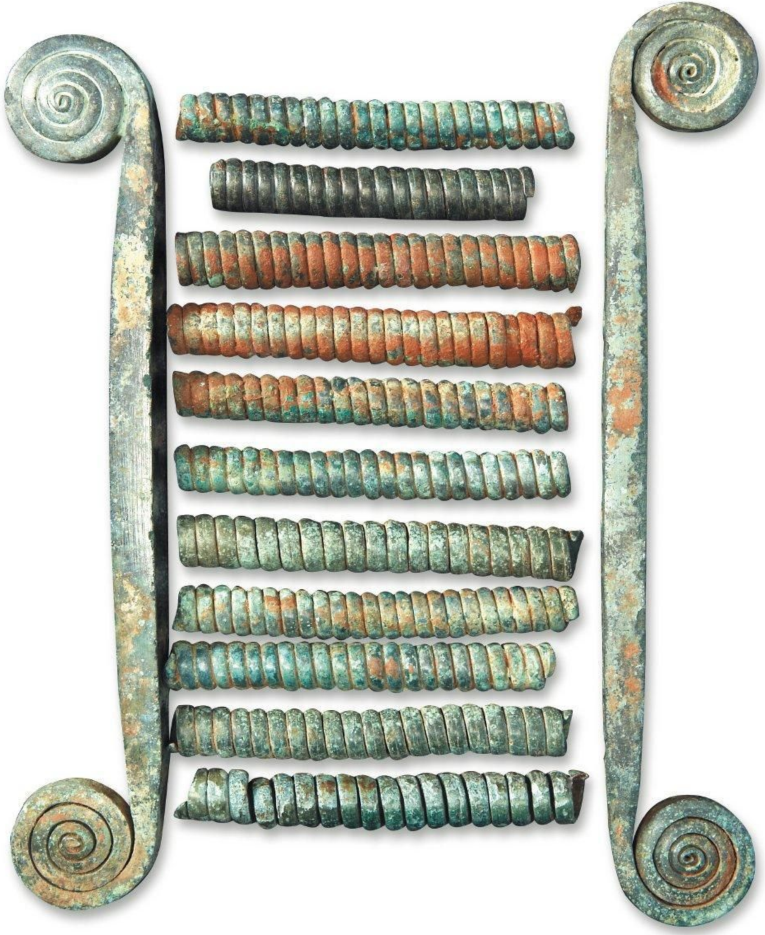
צְלָצַל

The Temple orchestra also included a cymbal (*tziltzal*) made of copper.[5]

צְלָצַל

https://www.studylight.org/lexicons/eng/hebrew/6767.html

https://biblehub.com/hebrew/6767.htm

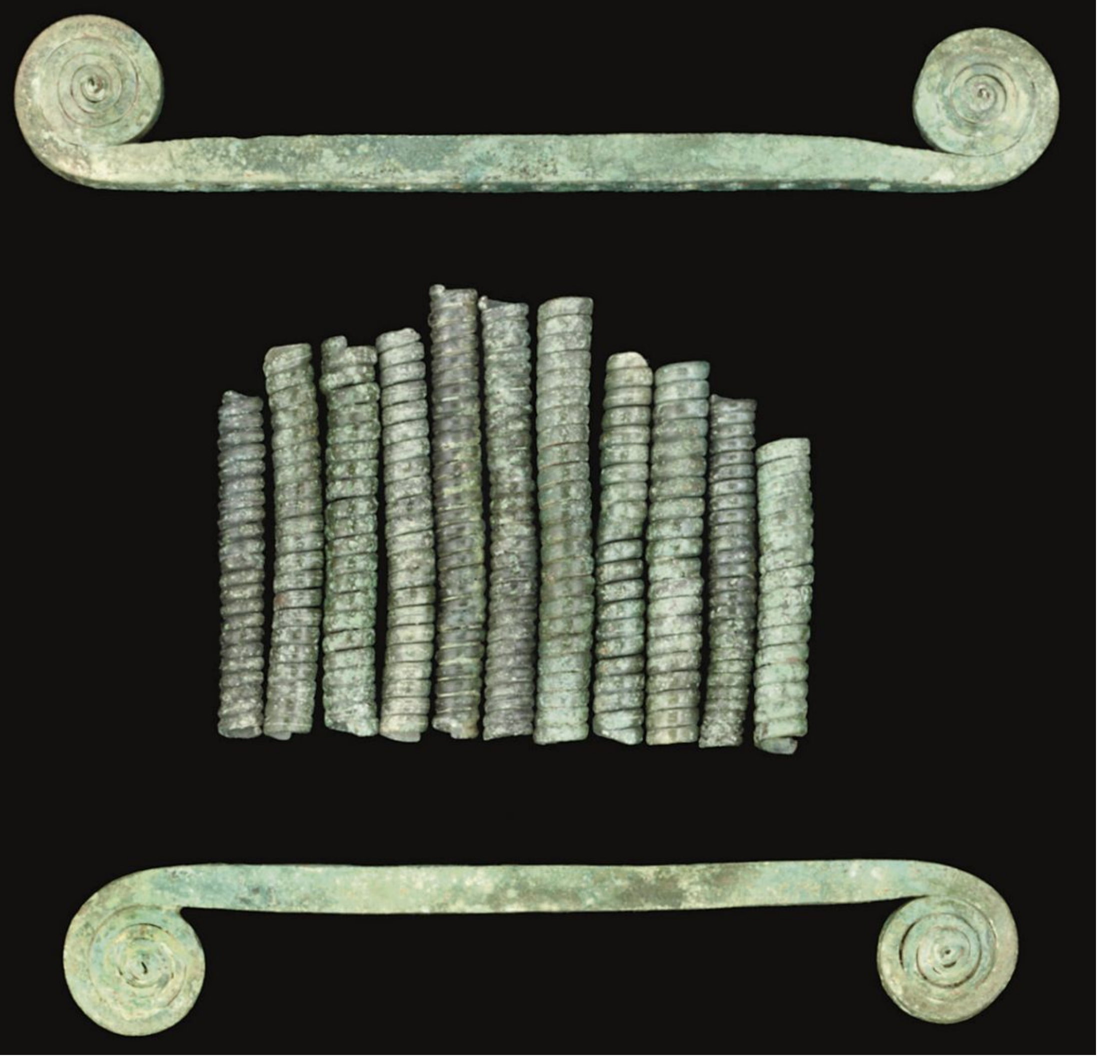


Phoenician Bronze Chalcophone, 8th-7th Century BC

A musical instrument composed of two vertical bars with spiraled terminals as resonators, with eleven bronze springs coiled around connecting pins.

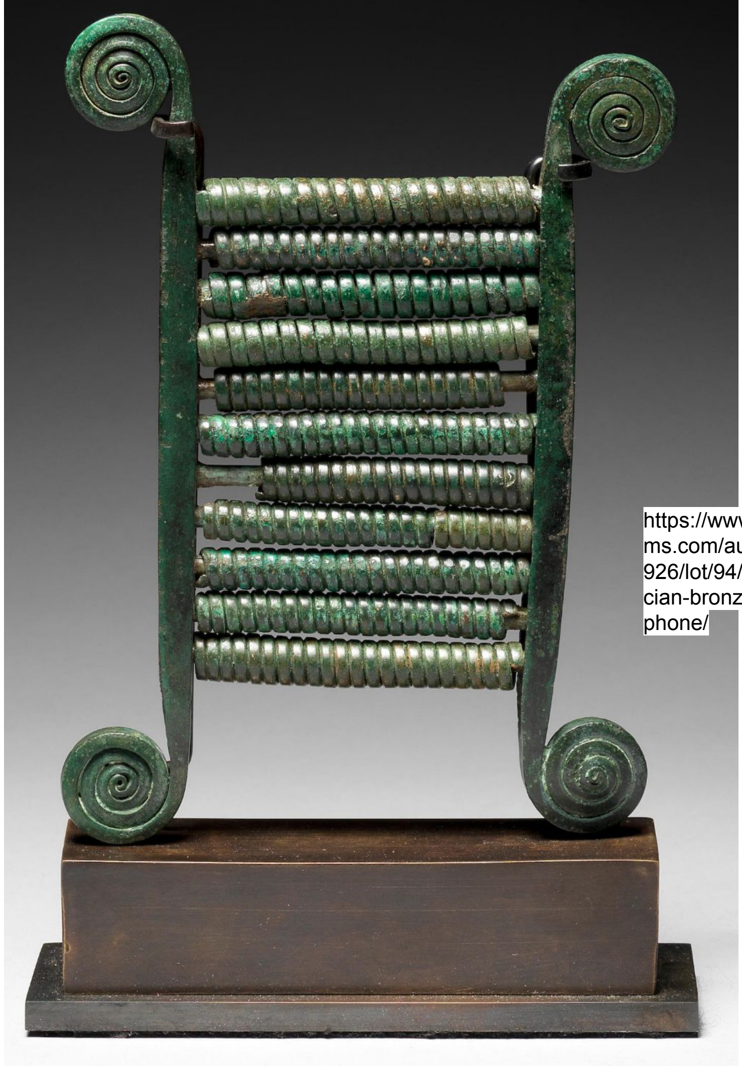
Chalcophones appear in both Phoenician and South Italian Greek contexts during the Archaic Period. They are associated with burials and funerary practices, particularly female grave sites. They are thought to have been played like a multi-toned **cymbal**. (*similar example*)

https://archaicwonder.tumblr.com/post/138357932701/phoenician-bronze-chalcophone-8th-7th-century-bc



A PHOENICIAN BRONZE CHALCOPHONE
CIRCA 8TH-6TH CENTURY B.C.
The musical instrument composed of eleven coiled wire tubes and twin sounding bars, each bar with fifteen attachment holes and terminal spiral resonators, four separate fragmentary attachment wires
7 in. (17.8 cm.) wide
Provenance
Acquired on the European art market prior to 1990.

https://www.christies.com/en/lot/lot-5060787



https://www.bonhams.com/auction/21926/lot/94/a-phoenician-bronze-chalcophone/

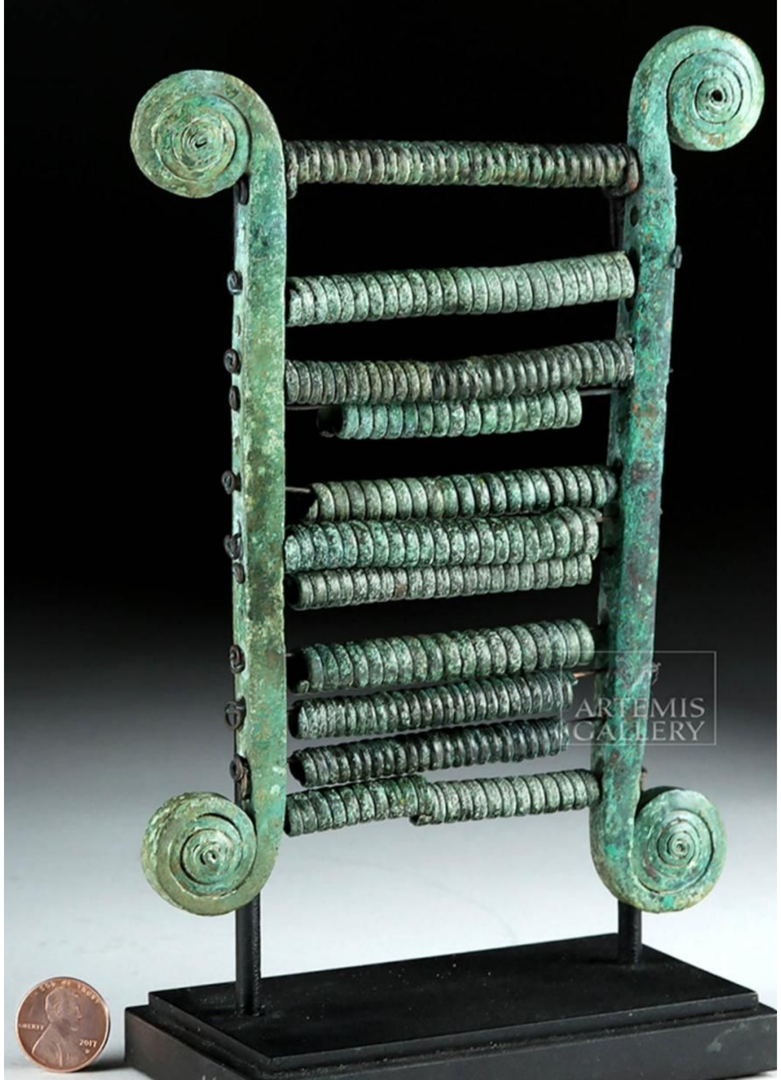
A Phoenician bronze chalcophone
Circa 8th-7th Century B.C.
The musical instrument composed of two vertical bars with spiralled terminals as resonators, with eleven bronze springs coiled around connecting pins, *6¼in (16cm) high,* mounted

Footnotes

Provenance:
English private collection, formed in the 1960s.

Literature:
These instruments appear in both Phoenician and South Italian contexts during the Iron Age and are largely associated with burials and funerary practices, particularly female grave sites, cf. C. Colelli and A. Fera, 'Bronze Calcophones in Southern Italy' in L. Bombardieri (ed.) *Soma 2012: Identity and Connectivity*, Oxford, vol. II, pp. 823-833.

A number of similar instruments were also found during excavations at Ur, which are thought to have been played like a multi-toned cymbal, cf. E. Wellesz (ed.), *Ancient and Oriental Music*, Oxford, 1999, pp. 239-242.



"The Bronze chalcophones (mysterious musical instruments) spread off in southern Italy during the Iron age. There are several examples of this bronze object in specific areas among the Ionian coast (Basilicata, Calabria and Sicily). Current evidence shows chalcophones were found only in funeral contexts and always in female graves. This dissertation gives a general overview of the object from both the archaeological and musicological perspectives. First of all, we will try to understand how these instruments were played. Secondly, the different types of shapes will be analysed in order to understand if various morphologies depend on a geographical distribution and/or on a chronological evolution. Outside of Italy, chalcophones are well known from the phoenician contexts. This evidence connects this instrument to the network of long distance exchanges between East and West in Mediterranean Iron age."

A procession of women musicians curve around the sides of this cylindrical box. A pair of double pipe players is followed by a frame drum player, all facing right. Two women towards the end of the group turn their faces out, although their bodies remain in profile. In their left hand, the women hold rectangular objects decorated with parallel lines that they manipulate with their right. These objects may be zithers, sound-boxes with strings across them. It is equally possible that they are percussive scrapers or not musical instruments at all. The small scale and the unique iconography of this image make identification uncertain. Reinforcing this uncertainty is the lack of images of Mesopotamian zithers from earlier periods."

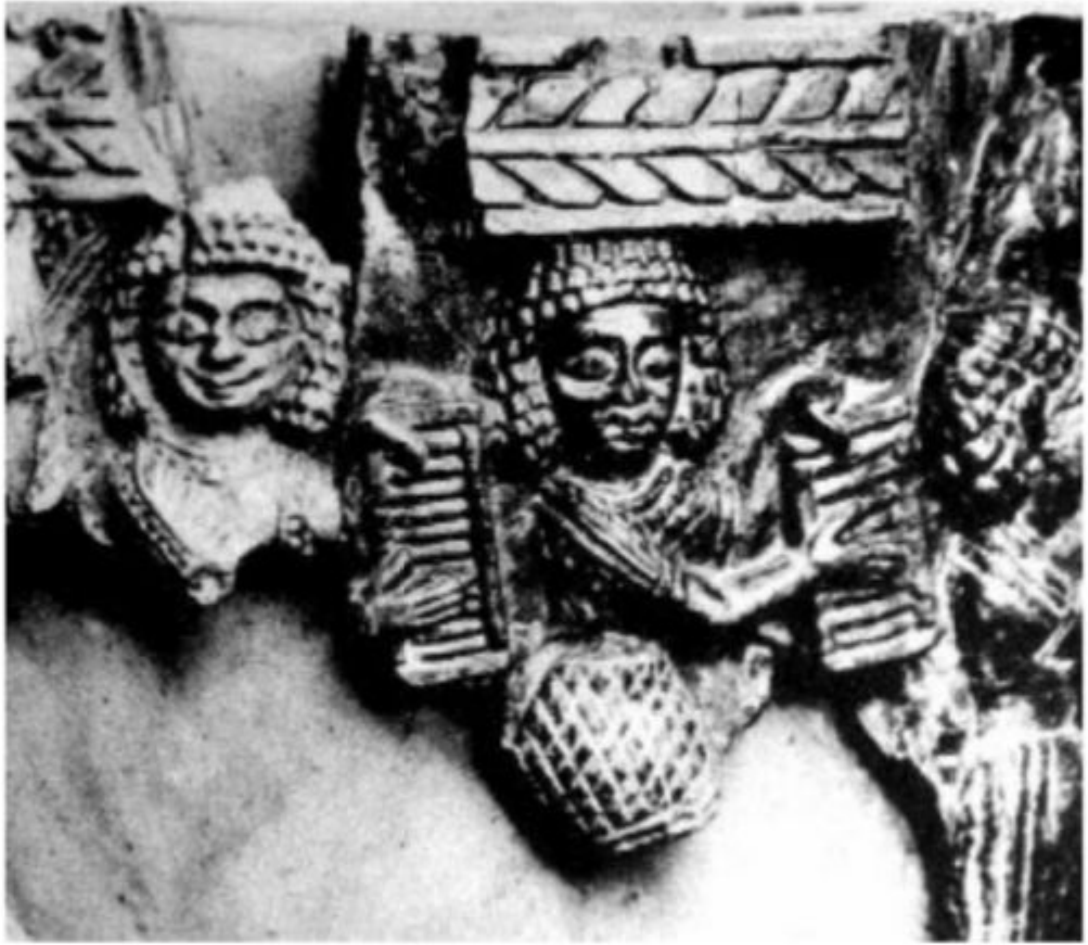
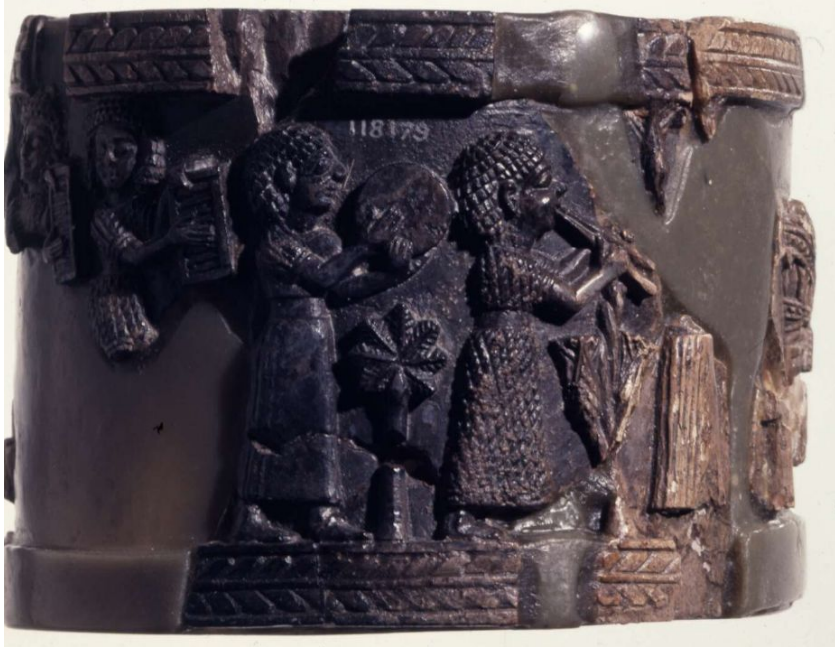


Fig. 2 Two Chalcophones of the *Apulian sistrum* type, from the Nimrud Pyxis. British Museum archives, with kind permission.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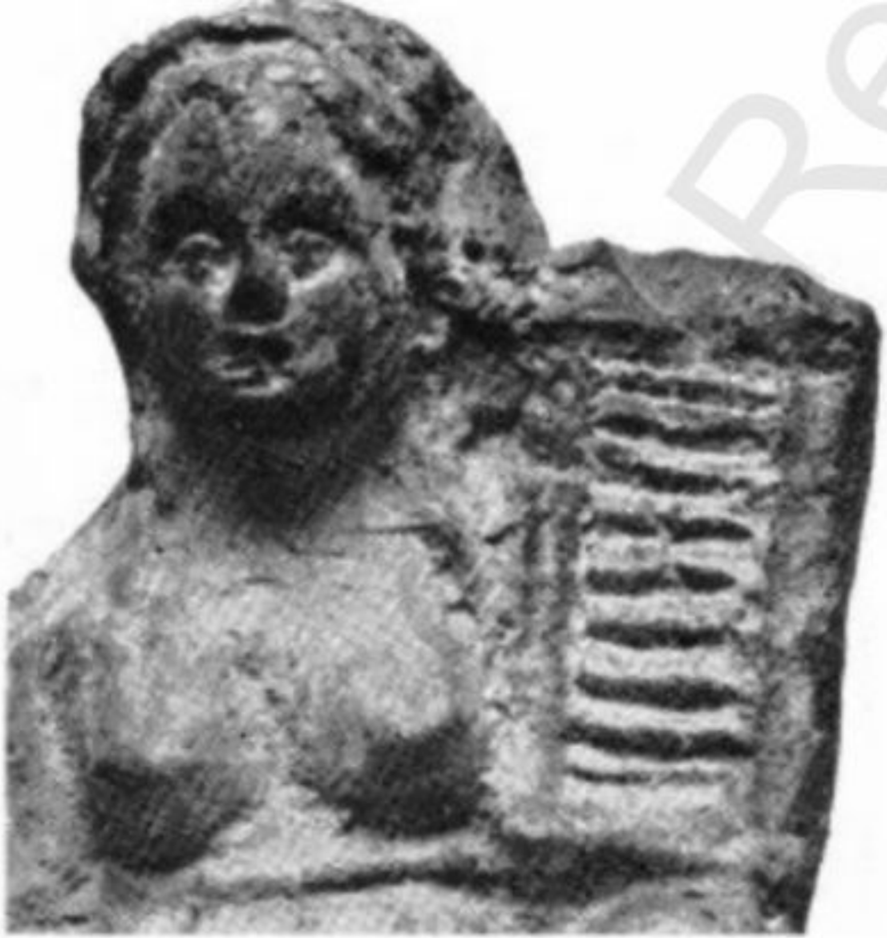


Fig. 3 Terracotta of a chalcophone of the *Apulian sistrum* type.[12]

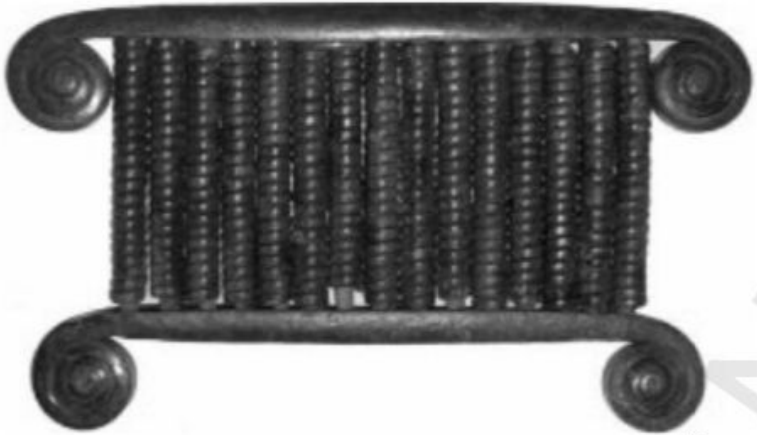


Fig. 5 Chalcophone from Francavilla, Tomb 60.[16]

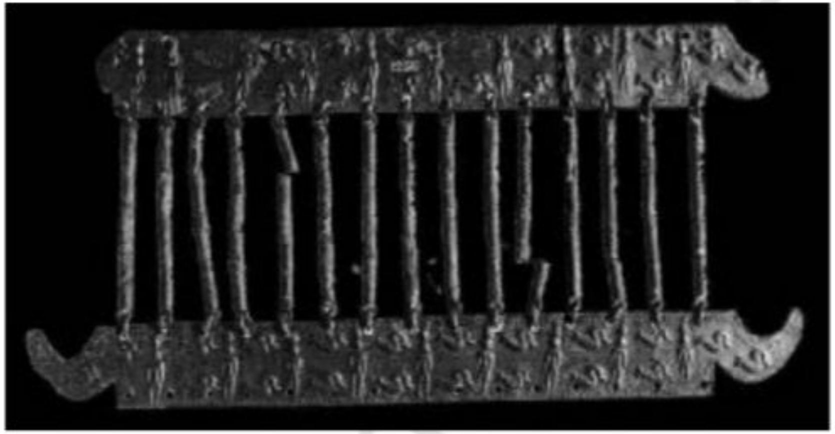
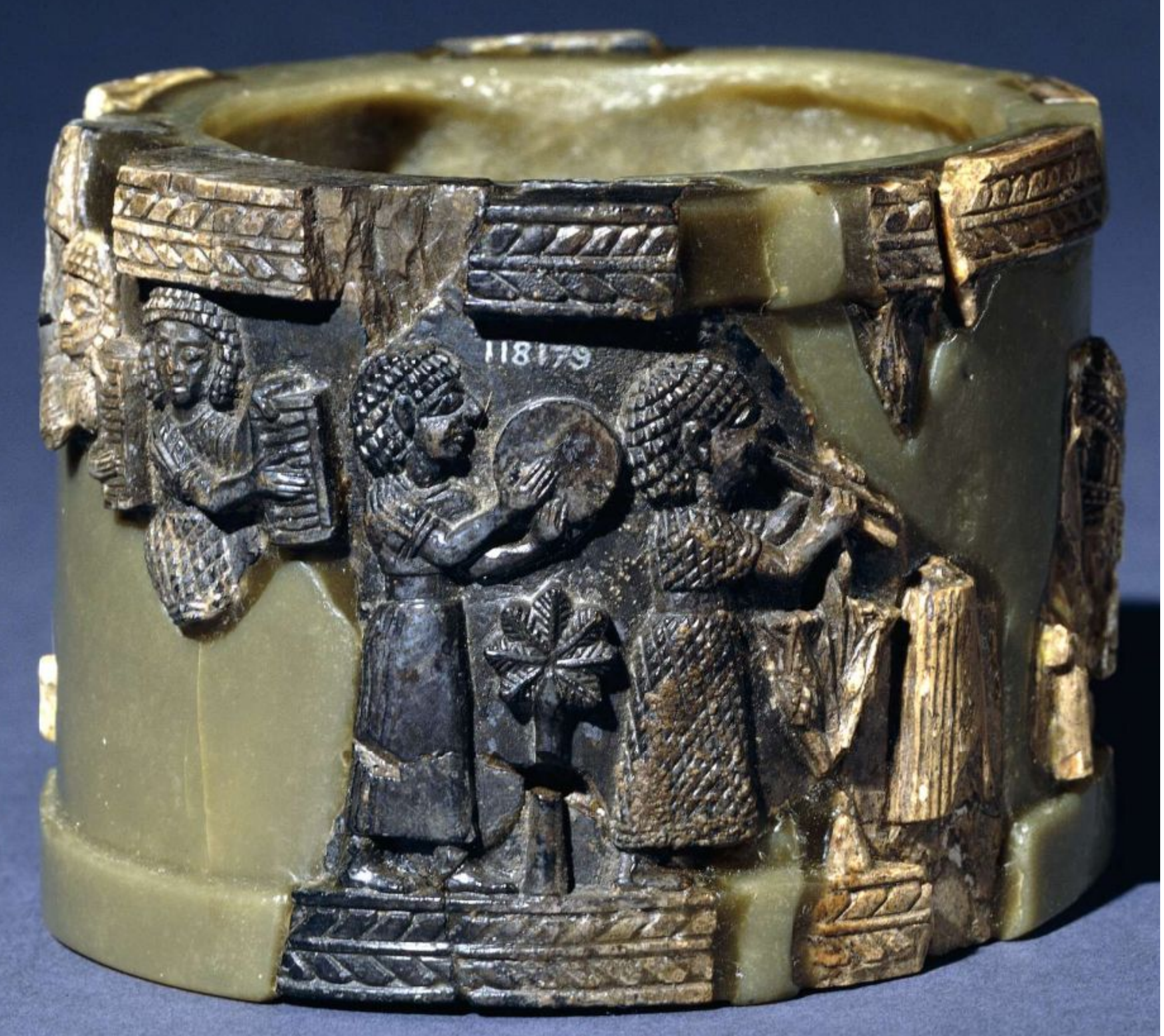


Fig. 6 Chalcophone from Palestrina Latium, BM 1256, with kind permission of the Trustees of the British Museum.

https://www.academia.edu/115580825/The_Myth_of_the_Zither_on_the_Nimrud_Pyxis_and_others

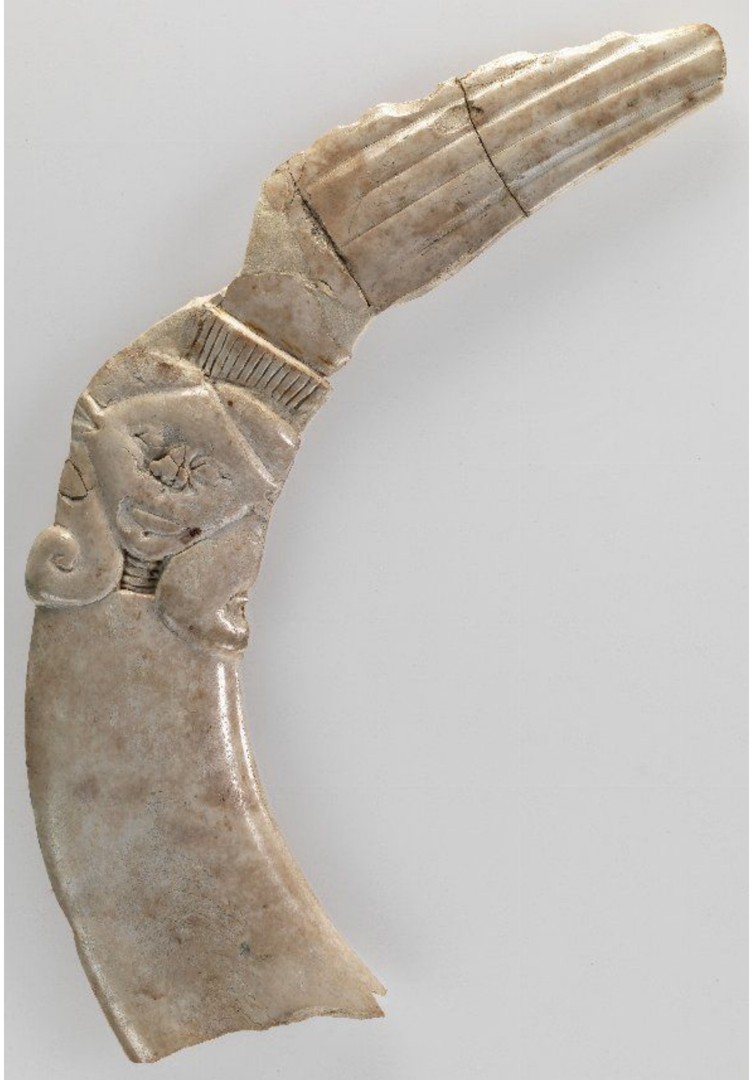


Circular ivory box or pyxis: with a continuous frieze of carved decoration. It is badly burnt, but shows musicians playing double pipes, **chalcophones** and the tambourine. They stand amidst palm and lotus trees and behind a goddess seated on a throne. In front of the goddess is a cross-legged table piled with food delicacies. Behind this are two ladies, one of whom is clearly an attendant. On the underside is an inscription written in West Semitic script. This is a fragment repaired with others of same Big Number to form whole.

Production place

Made in: Syria (possibly)
Asia: Middle East: Levant: Syria
Made in: Phoenicia (historic) (possibly)
Asia: Middle East: Levant: Lebanon: Phoenicia (historic)

https://www.britishmuseum.org/collection/object/W_1856-0903-791



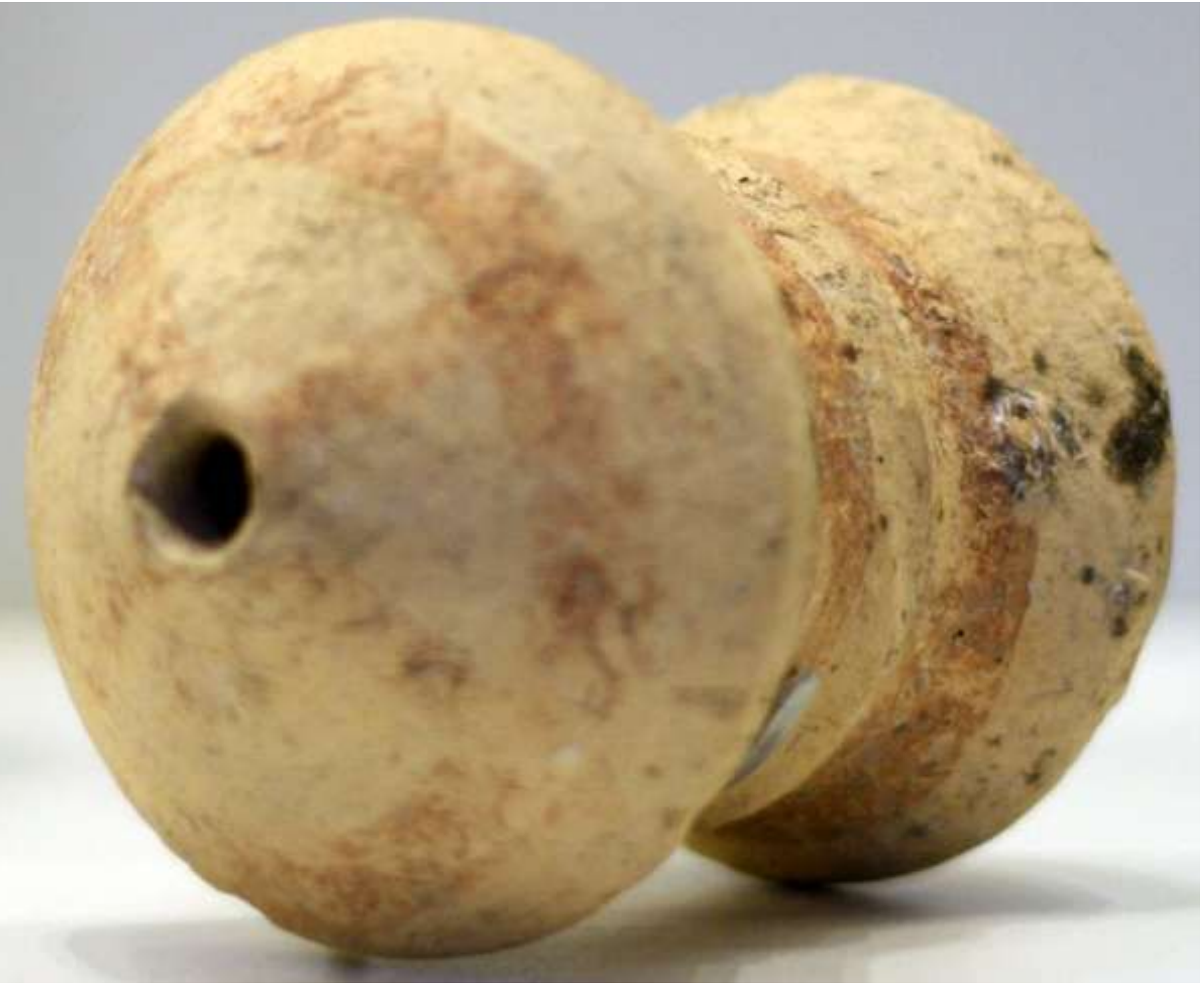
From: Israel | Beth Shean

https://www.penn.museum/collections/object/45326

Ivory Musical instrument (Clapper) Decorated with the head of Egyptian Goddess Hathor. Tel Beth Shean, Israel. Late Bronze Age, ca. 1300 BCE. Museum Object Number: 29-105-217

https://www.penn.museum/sites/expedition/faces-of-the-canaanites-and-israelites/

https://www.reddit.com/r/Cowofgold_Essays/comments/tzjag6/clappers_in_ancient_egypt/



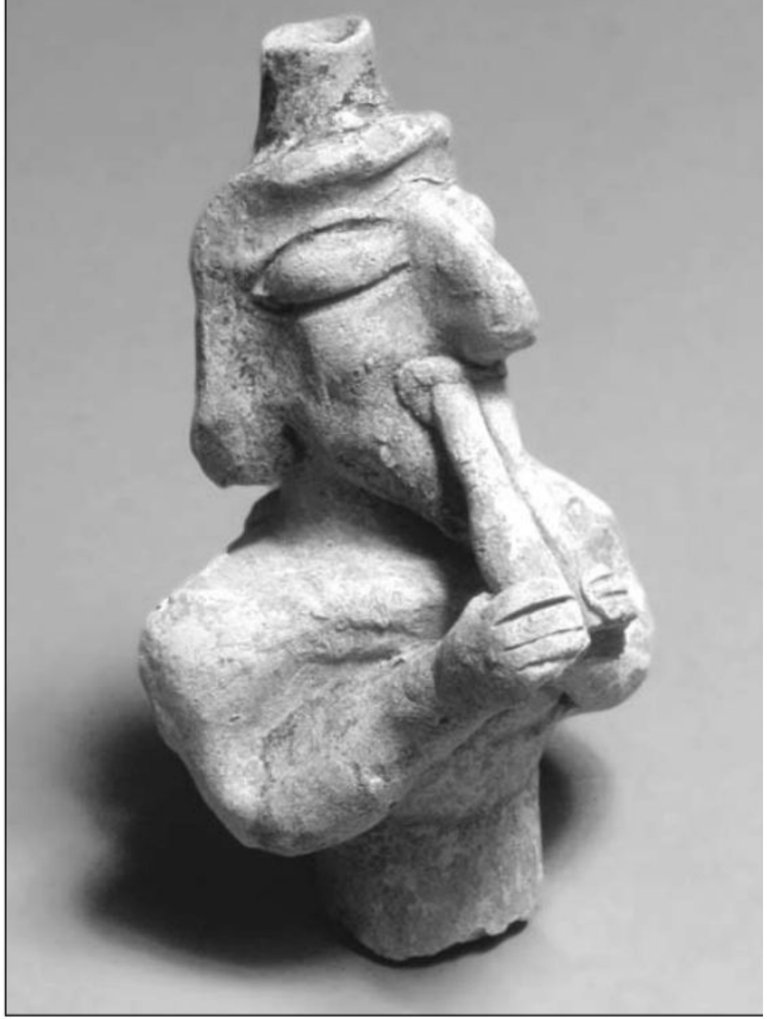
Rattle

Hazor
Iron Age II,
8th–7th century
BCE

https://www.imj.org.il/en/collections/368798-0

Wind Instruments

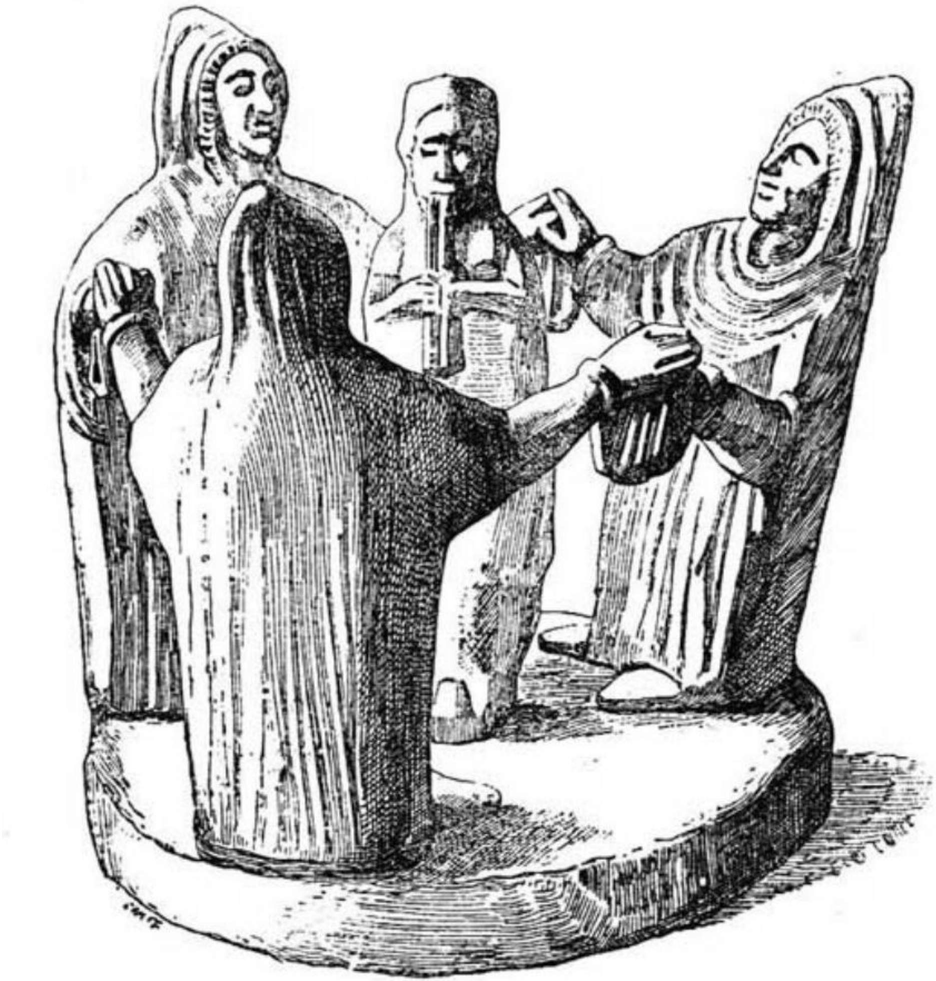
חליל



5. Tel Malhata: Edomite figurine of a double flute player.

Ceramic figurine depicting a male figure playing a two-caned flute.

https://publication.doa.gov.jo/uploads/publications/25/shaj_10-597-602.pdf



Recreation of limestone statues of Phoenician dancers from Cyprus. 6½ in

https://commons.wikimedia.org/wiki/File:Limestone_Phoenician_dancers_Cyprus.png

https://en.wikipedia.org/wiki/Dabke

Gingras (alternatively ***Gingri***) was a type of flute used by the Phoenicians, particularly in their mourning rituals.

https://en.wikipedia.org/wiki/Gingras_(instrument)

Ancient Greek

Alternative forms

- γίγγρας (gíngras)
- γίγγρον (gíngron)

Etymology

Probably of onomatopoeic origin and thus not related to γῆρυς (*gêrus*) or γέρανος (*géranos*).

Pronunciation

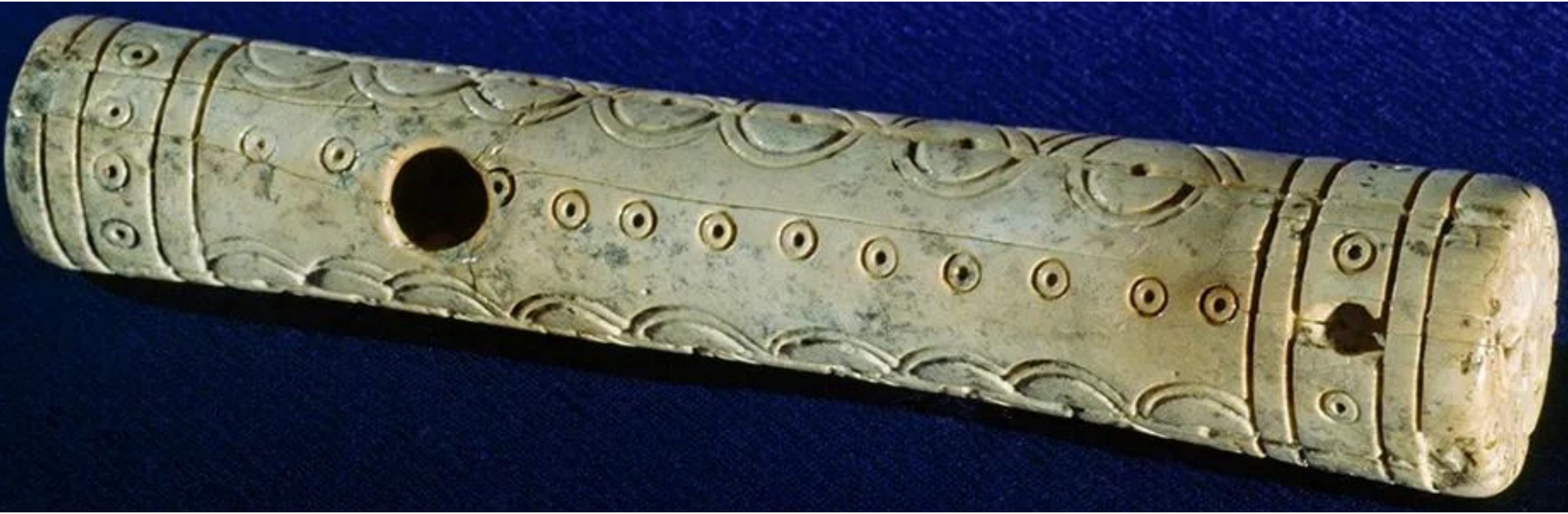
- IPA(key): /gíŋ.gros/ → /ˈɟiŋ.gros/ → /ˈʝiŋ.gros/

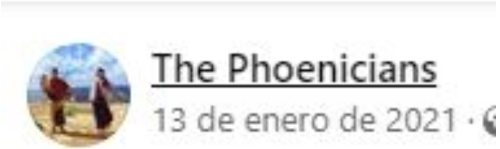
Noun

γίγγρος • (gíngros) *m* (*genitive* **γίγγρου**); *second declension*

1. (*music*) small Phoenician flute or fife

https://en.wiktionary.org/wiki/%CE%B3%CE%AF%CE%B3%CE%B3%CF%81%CE%BF%CF%82



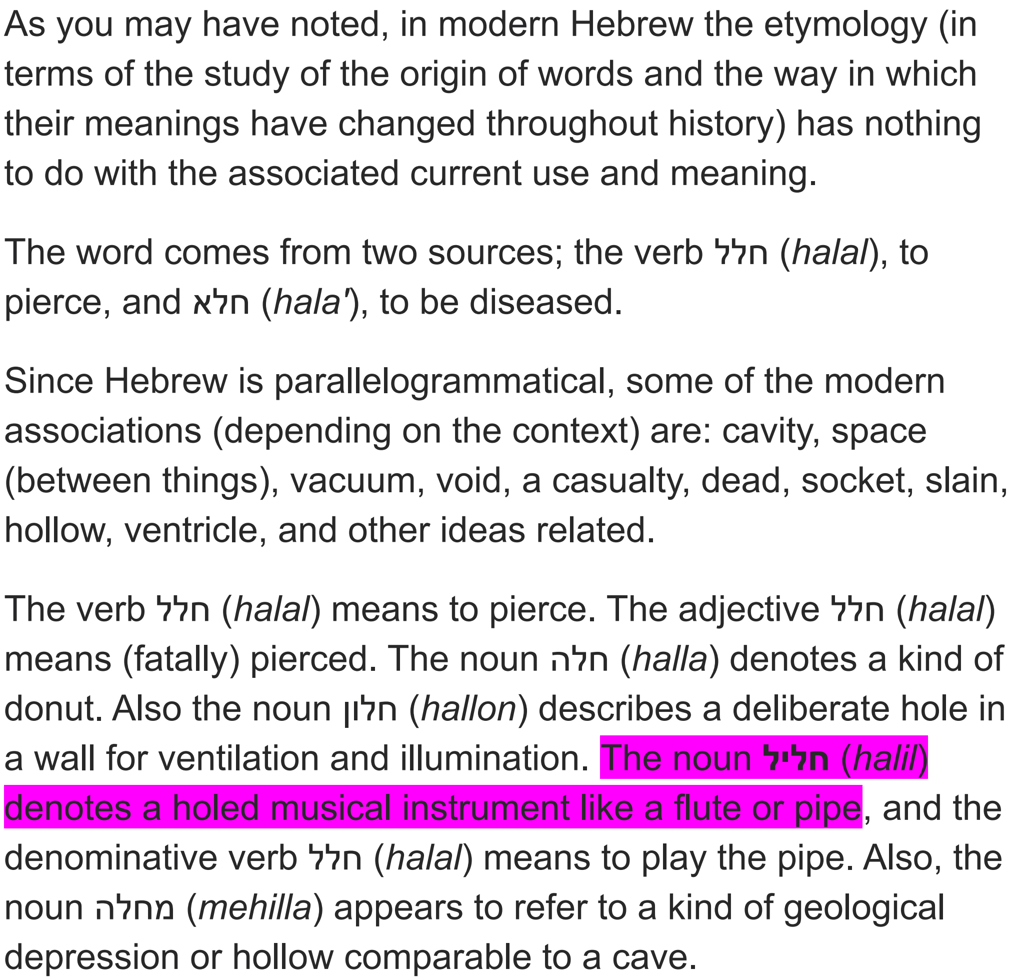


The Phoenicians

13 de enero de 2021 ·

Ivory pipe used in rituals (13th cent. b.C.), Larnaca museum (Cyprus)

https://www.facebook.com/photo.php?fbid=3706979129348903&id=465586463488202&set=a.465602860153229



As you may have noted, in modern Hebrew the etymology (in terms of the study of the origin of words and the way in which their meanings have changed throughout history) has nothing to do with the associated current use and meaning.

The word comes from two sources; the verb חלל (*halal*), to pierce, and חלא (*hala'*), to be diseased.

Since Hebrew is parallelogrammatical, some of the modern associations (depending on the context) are: cavity, space (between things), vacuum, void, a casualty, dead, socket, slain, hollow, ventricle, and other ideas related.

The verb חלל (*halal*) means to pierce. The adjective חלל (*halal*) means (fatally) pierced. The noun חלה (*halla*) denotes a kind of donut. Also the noun חלון (*hallon*) describes a deliberate hole in a wall for ventilation and illumination. The noun **חליל** (*halil*) denotes a holed musical instrument like a flute or pipe, and the denominative verb חלל (*halal*) means to play the pipe. Also, the noun מחלה (*mehilla*) appears to refer to a kind of geological depression or hollow comparable to a cave.

https://www.quora.com/What-is-the-etymology-of-the-use-of-the-word-%D7%97%D7%9C%D7%9C-outer-space-in-modern-Hebrew

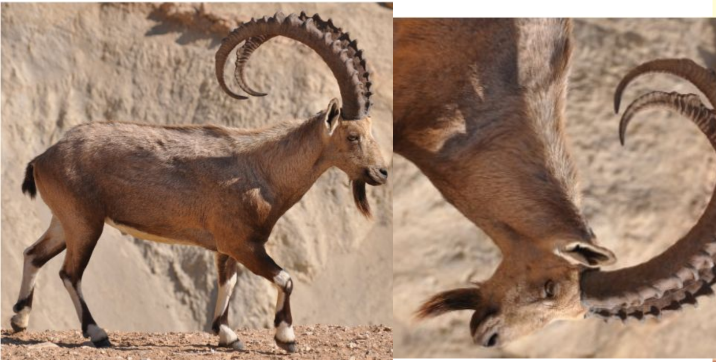
שׁוֹפָר

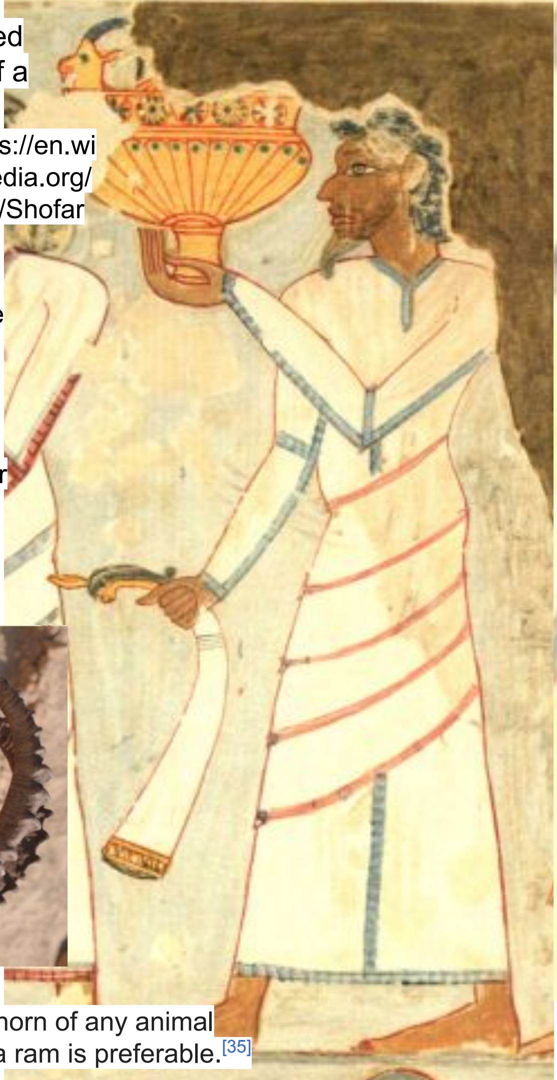
A **shofar** (/ʃoʊˈfɑːr/[1] *shoh-FAR*; from שׁוֹפָר, pronounced [ʃoˈfar] ⓘ) is an ancient musical horn typically made of a ram's horn, used for Jewish religious purposes.

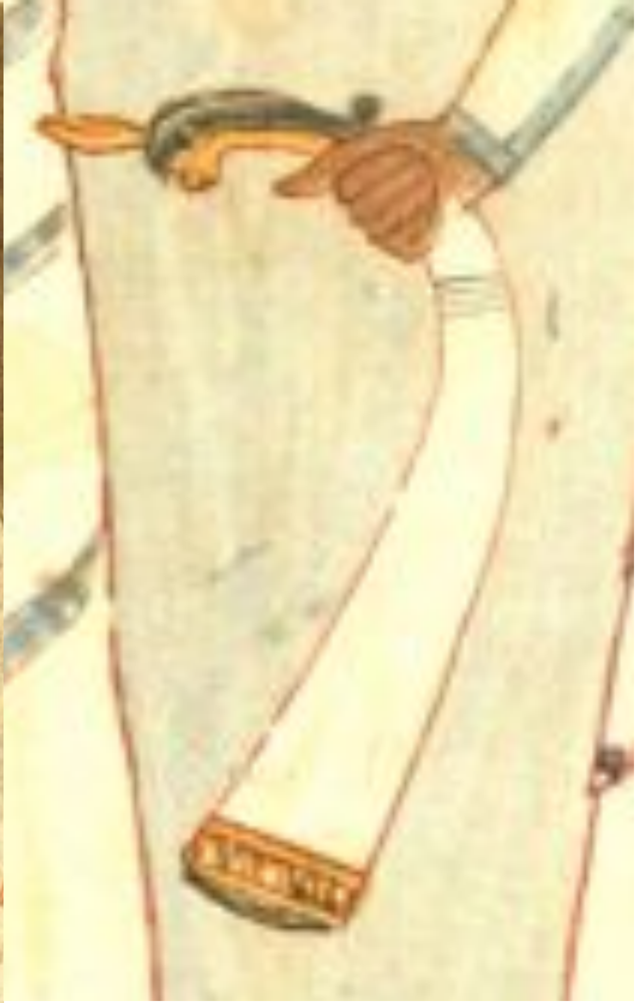
The shofar was used to announce the new moon[4] and the Jubilee year.[5]

https://en.wikipedia.org/wiki/Shofar

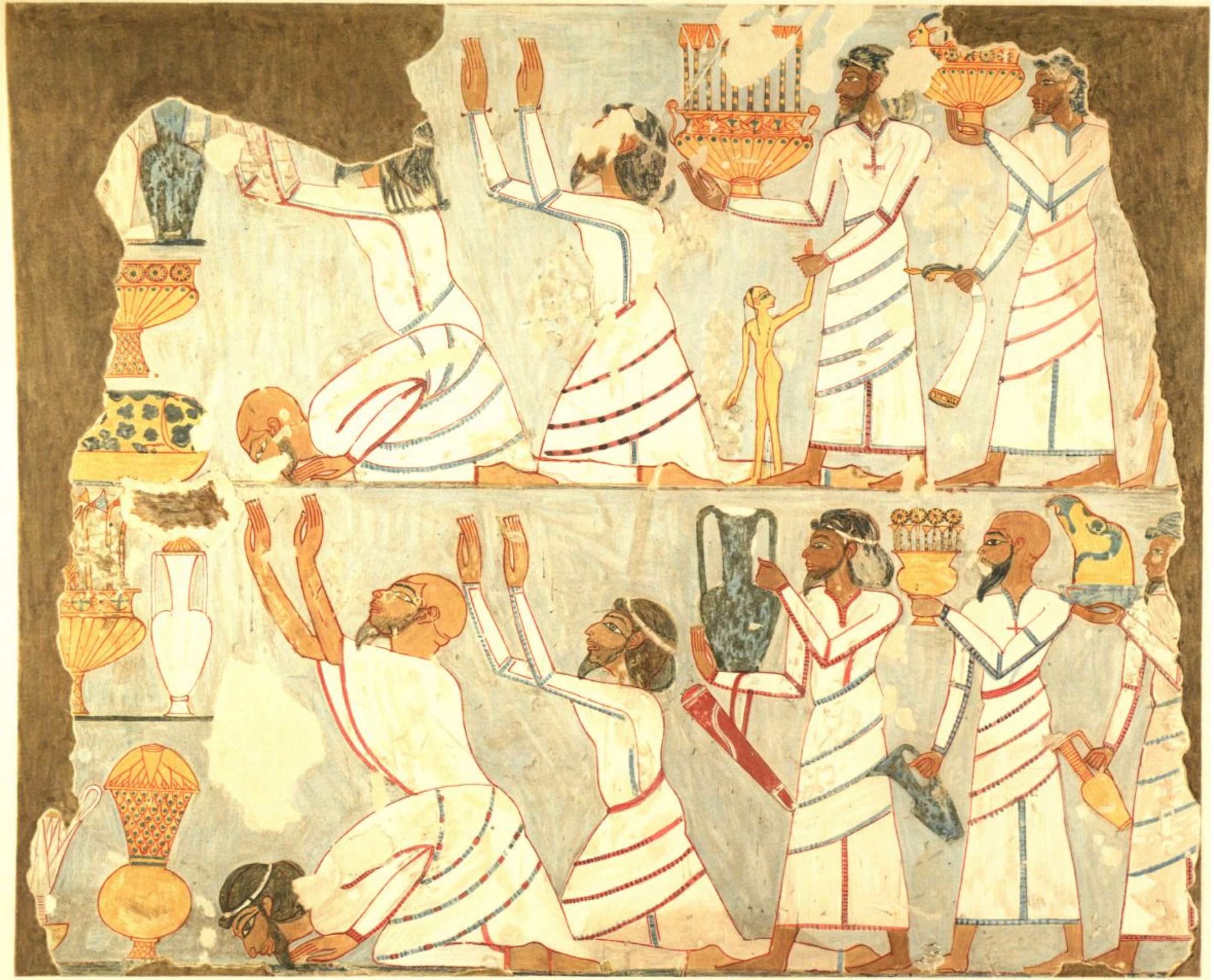
In the Temple in Jerusalem, the shofar was sometimes used together with the trumpet. On Rosh Hashana, the principal ceremony was conducted with the shofar, with the instrument placed in the center with a trumpet on either side; it was the horn of a ibex (a type of wild goat) and straight in shape, being ornamented with gold at the mouthpiece. On fast days, the principal ceremony was conducted with the trumpets in the center and with a shofar on either side. On those occasions, the shofarot were rams' horns curved in shape and ornamented with silver at the mouthpieces.[13]





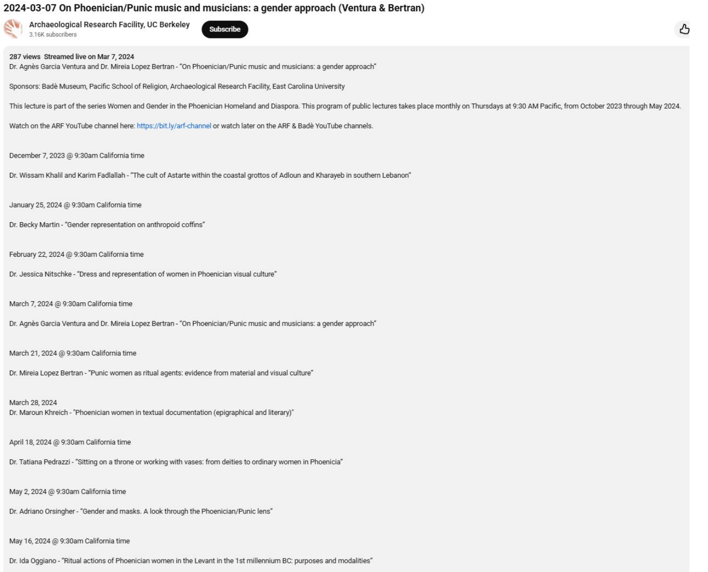


According to the Talmud, a shofar may be made from the horn of any animal from the Bovidae family except that of a cow,[34] although a ram is preferable.[35]



https://isac.uchicago.edu/sites/default/files/uploads/shared/docs/paintings1.pdf

Click it. 1 video to see.



2024-03-07 On Phoenician/Punic music and musicians: a gender approach (Ventura & Bertran)

Archaeological Research Facility, UC Berkeley
3.16K subscribers

287 views Streamed live on Mar 7, 2024
Dr. Agnès Garcia Ventura and Dr. Mireia Lopez Bertran - “On Phoenician/Punic music and musicians: a gender approach”

Sponsors: Badè Museum, Pacific School of Religion, Archaeological Research Facility, East Carolina University

This lecture is part of the series Women and Gender in the Phoenician Homeland and Diaspora. This program of public lectures takes place monthly on Thursdays at 9:30 AM Pacific, from October 2023 through May 2024.

Watch on the ARF YouTube channel here: https://bit.ly/arf-channel or watch later on the ARF & Badè YouTube channels.

December 7, 2023 @ 9:30am California time

Dr. Wissam Khalil and Karim Fadlallah - “The cult of Astarte within the coastal grottos of Adloun and Kharayeb in southern Lebanon”

January 25, 2024 @ 9:30am California time

Dr. Becky Martin - “Gender representation on anthropoid coffins”

February 22, 2024 @ 9:30am California time

Dr. Jessica Nitschke - “Dress and representation of women in Phoenician visual culture”

March 7, 2024 @ 9:30am California time

Dr. Agnès Garcia Ventura and Dr. Mireia Lopez Bertran - “On Phoenician/Punic music and musicians: a gender approach”

March 21, 2024 @ 9:30am California time

Dr. Mireia Lopez Bertran - “Punic women as ritual agents: evidence from material and visual culture”

March 28, 2024
Dr. Maroun Khreich - "Phoenician women in textual documentation (epigraphical and literary)"

April 18, 2024 @ 9:30am California time

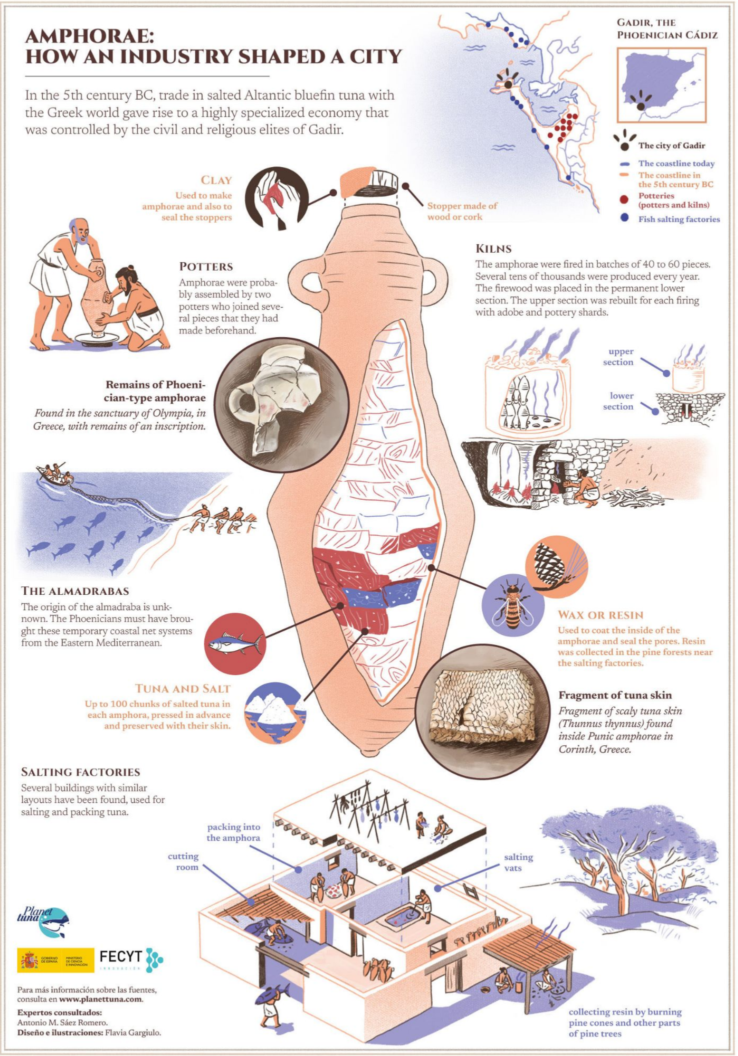
Dr. Tatiana Pedrazzi - “Sitting on a throne or working with vases: from deities to ordinary women in Phoenicia”

May 2, 2024 @ 9:30am California time

Dr. Adriano Orsingher - “Gender and masks. A look through the Phoenician/Punic lens”

May 16, 2024 @ 9:30am California time

Dr. Ida Oggiano - “Ritual actions of Phoenician women in the Levant in the 1st millennium BC: purposes and modalities”



AMPHORAE: HOW AN INDUSTRY SHAPED A CITY

In the 5th century BC, trade in salted Altantic bluefin tuna with the Greek world gave rise to a highly specialized economy that was controlled by the civil and religious elites of Gadir.

GADIR, THE PHOENICIAN CÁDIZ

- The city of Gadir
- The coastline today
- The coastline in the 5th century BC
- ● Potteries (potters and kilns)
- ● Fish salting factories

CLAY

Used to make amphorae and also to seal the stoppers

Stopper made of wood or cork

POTTERS

Amphorae were probably assembled by two potters who joined several pieces that they had made beforehand.

KILNS

The amphorae were fired in batches of 40 to 60 pieces. Several tens of thousands were produced every year. The firewood was placed in the permanent lower section. The upper section was rebuilt for each firing with adobe and pottery shards.

Remains of Phoenician-type amphorae

Found in the sanctuary of Olympia, in Greece, with remains of an inscription.

THE ALMADRABAS

The origin of the almadraba is unknown. The Phoenicians must have brought these temporary coastal net systems from the Eastern Mediterranean.

WAX OR RESIN

Used to coat the inside of the amphorae and seal the pores. Resin was collected in the pine forests near the salting factories.

TUNA AND SALT

Up to 100 chunks of salted tuna in each amphora, pressed in advance and preserved with their skin.

Fragment of tuna skin

Fragment of scaly tuna skin (Thunnus thynnus) found inside Punic amphorae in Corinth, Greece.

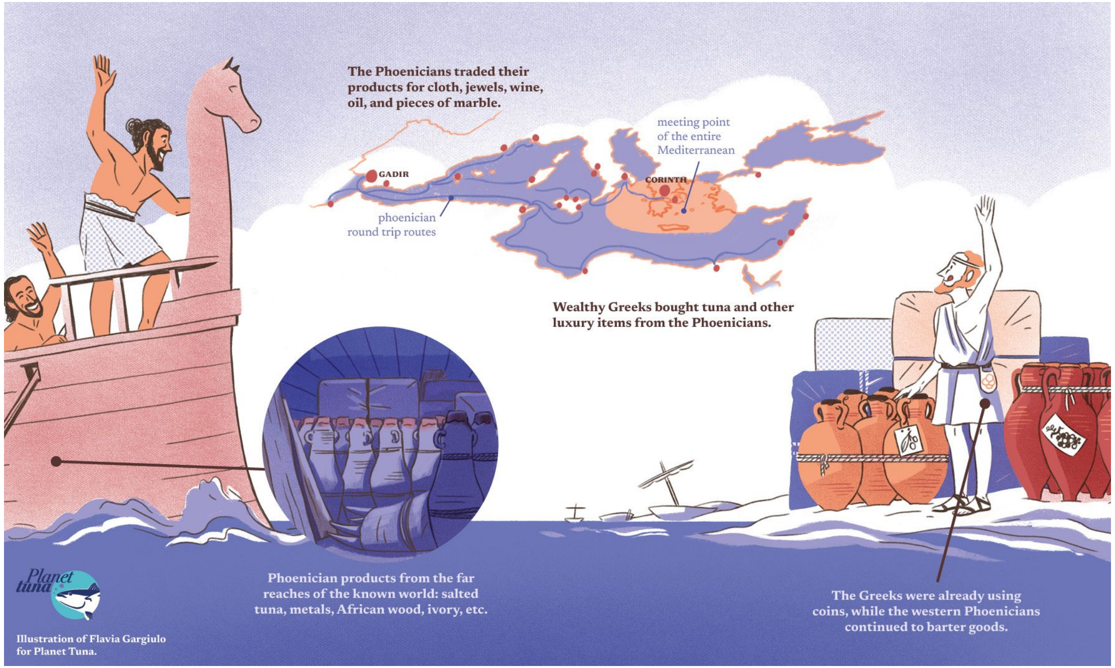
SALTING FACTORIES

Several buildings with similar layouts have been found, used for salting and packing tuna.

packing into the amphora
cutting room
salting vats
collecting resin by burning pine cones and other parts of pine trees

Para más información sobre las fuentes, consulta en **www.planettuna.com**.

Expertos consultados:
Antonio M. Sáez Romero.
Diseño e ilustraciones: Flavia Gargiulo.



The Phoenicians traded their products for cloth, jewels, wine, oil, and pieces of marble.

GADIR
CORINTH
meeting point of the entire Mediterranean
phoenician round trip routes

Wealthy Greeks bought tuna and other luxury items from the Phoenicians.

Phoenician products from the far reaches of the known world: salted tuna, metals, African wood, ivory, etc.

The Greeks were already using coins, while the western Phoenicians continued to barter goods.

Illustration of Flavia Gargiulo for Planet Tuna.

From the 4th-3rd centuries BC onward, some amphorae were sealed with signet rings representing the different trades in the salting industry, among other subjects.

The salted tuna produced along the Strait of Gibraltar during Phoenician times, in the sixth century BC had to travel a long way to please the Greek palate. It was essential that it be processed and stored in a way that preserved its quality and made it easy to ship. Phoenician amphorae are the forerunners of today’s cans of tuna: they were used to carry the fish from the Strait of Gibraltar to Classical Greece. And not only that – the remains of amphorae found in both of these places have been key for reconstructing the history of Atlantic bluefin tuna fishing and preserving, which was so important and has had such a powerful social, cultural, and economic impact in Andalusia up until today.

Although amphorae were the cutting-edge technology of their times, there is still a lot we don’t know about their complex production. Designed to be sturdy and airtight, they were coated on the inside with a thin layer of beeswax and pine resin to seal the pores in the ceramic surface. We have no information about how the openings of these vessels were closed; wood or cork stoppers may have been used, attached to the mouth of the amphorae with clay. Given how slow and unsafe travel by land was at the time, the sea was the highway on which they traveled in the spring and summer, when the tunas entered the Mediterranean and the sea was at its calmest. Given the lack of archeological data on Phoenician shipwrecks, we have to imagine dozens of amphorae tied to each other in the holds of ships, with their pointed bases stuck in sand or another material used as ballast, firmly set and secured to prevent the cargo from shifting and the ship from capsizing.

From the Harbor Straight to the Table

The Phoenicians preserved tuna by salting it. Roughly a hundred salted cubes or fillets were placed – possibly after being pressed – in amphorae measuring up to one meter in length and weighing over fifty kilos. Once they arrived in Greece, the salted fish was eaten in taverns along with the finest wines of that period, which would explain the large number of traces of wine found in amphorae and cups next to remains of tuna. Greek authors such as Athenaeus of Naucratis joke about the thirst for wine when one ate this salty fish snack. Today, salt curing is a widespread food processing method. It was also used by the Greeks and the Phoenicians, but they often desalted fish and cooked it in oil, wine, and herbs before eating it.

To find out about the tuna trade and its pricing, we have to rely on written Greek sources. Almost all the records of Phoenician culture have been lost, because they were written on less durable materials such as parchment or clay tablets. Strangely enough, we don’t even know for sure how *tuna* was written in Phoenician! What we do know is that it was much cheaper in the West – where it was produced locally – than in the East, where it was essentially an imported, exotic item – available in limited supply, expensive, and in high demand. Apparently the Greeks didn’t pay the Phoenicians with money, although coins had already been developed in the Eastern Mediterranean in the sixth or seventh century BC. Most likely the Phoenicians were paid in kind for their tuna with goods which they would then sell for a profit in the West, given the appeal of their coming from faraway lands (luxury fabrics, glass objects, wines, etc.)

To know the expiration date of Phoenician tuna, we have to use our imagination: we don't really know how long the contents of an amphora may have lasted. We can assume it would have kept for years, as long as the amphora remained airtight, but we don't yet have enough evidence to estimate a "use-by date." In any case, it doesn't seem likely that either the Greeks or the Phoenicians would wait long enough to let this delicacy go to waste.

Only the Beginning: There Is Still Much to Be Discovered

According to Manuel Sáez Romero, a researcher and professor at the Universidad de Sevilla, there's still a lot we don't know about the age-old history of tuna and its relationship with the Phoenicians. Research continues, in archeological sites and laboratories, both in the places where the fish was preserved and those where it was sold and eaten. From Cádiz to Greece, several projects are providing new data about the vats where the pieces of tuna were salted and the taverns where the fish was cooked in simple ways and served with the finest Greek wines. Researchers are also analyzing the seals stamped on the amphorae as tracking marks, which contain scenes that succinctly describe tuna fishing, shipping, and packing.

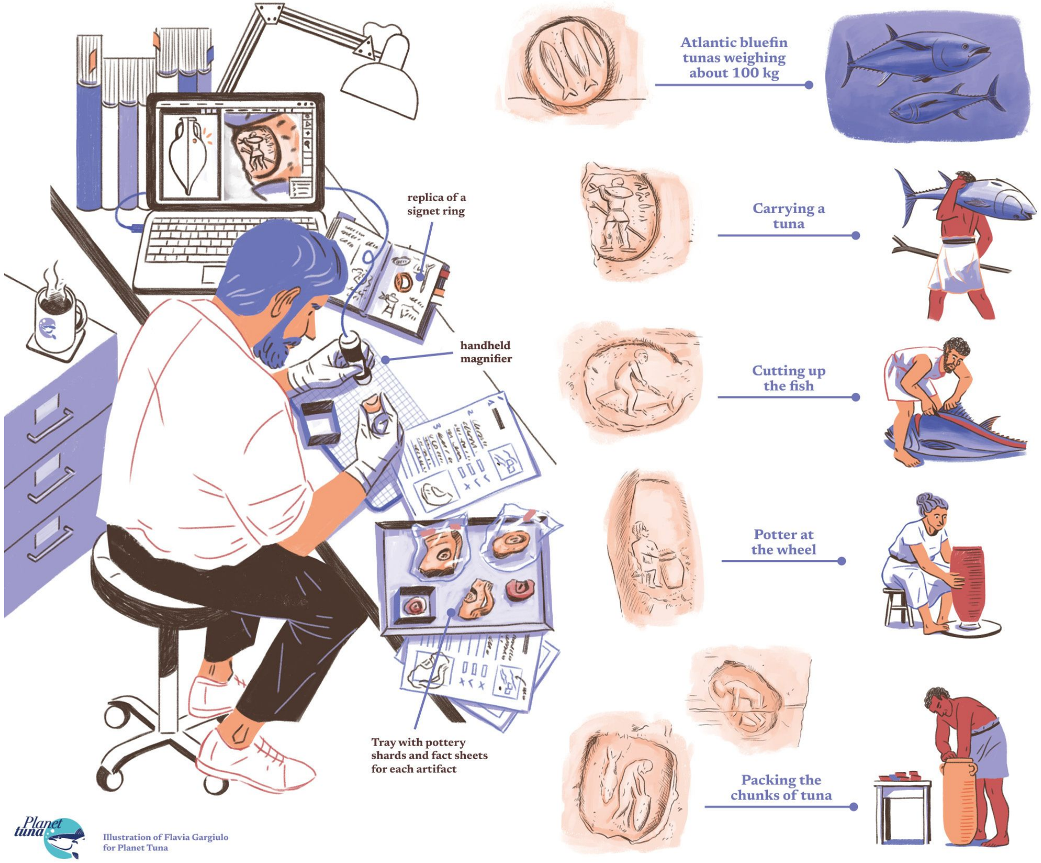
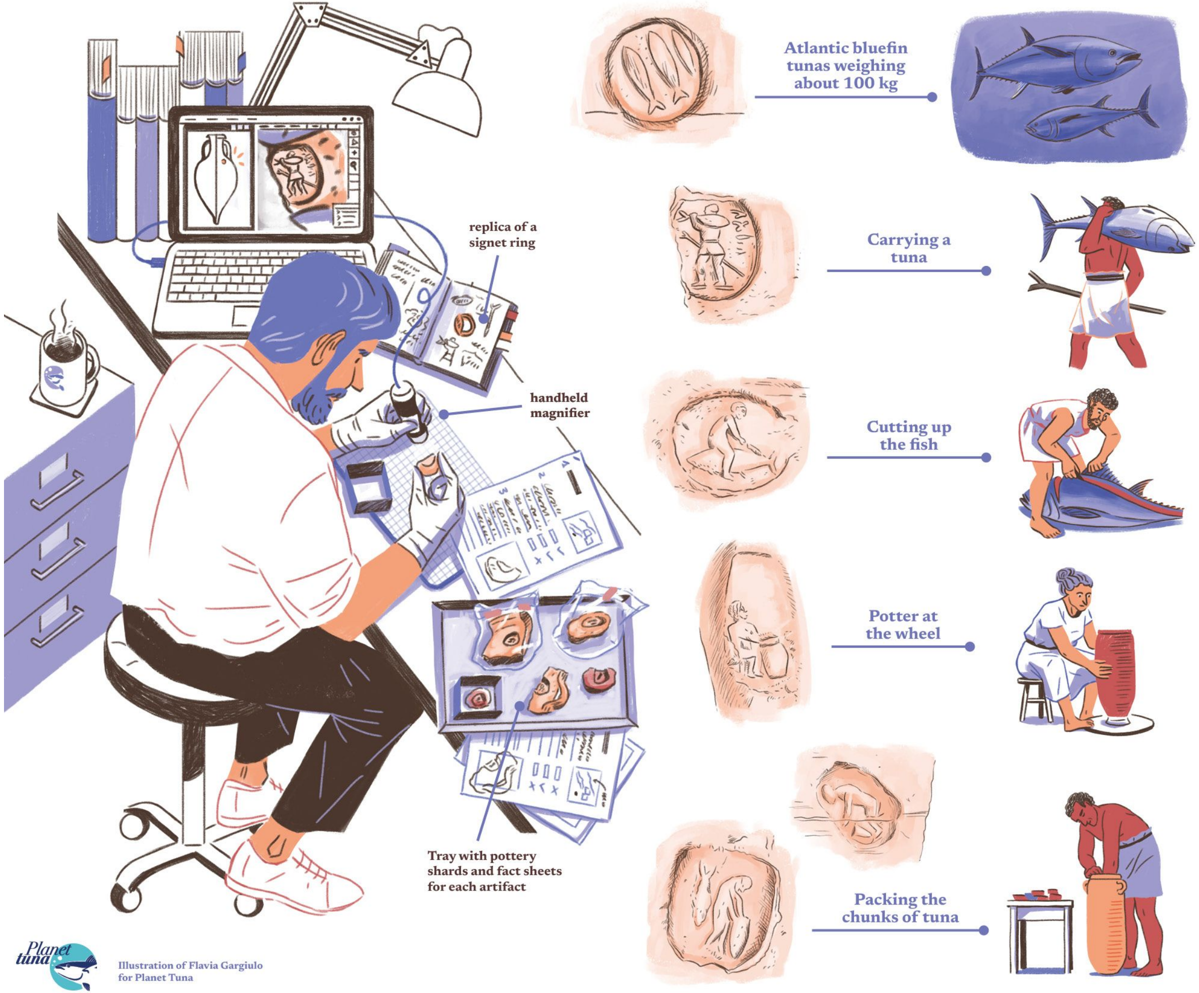

replica of a signet ring
handheld magnifier
Tray with pottery shards and fact sheets for each artifact
Atlantic bluefin tunas weighing about 100 kg
Carrying a tuna
Cutting up the fish
Potter at the wheel
Packing the chunks of tuna
Planet tuna

Illustration of Flavia Gargiulo for Planet Tuna

Tuna from the Strait of Gibraltar, a key product in commercial exchanges between Greeks and Phoenicians in the 5th century BC.

This fascinating history tells us about a time when Mediterranean cultures not only began to value (and pay high prices for) tuna, but also started to eat and celebrate in similar ways, laying the groundwork for our current Mediterranean diet and our basic cooking practices.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Planet tuna

Illustration of Flavia Gargiulo
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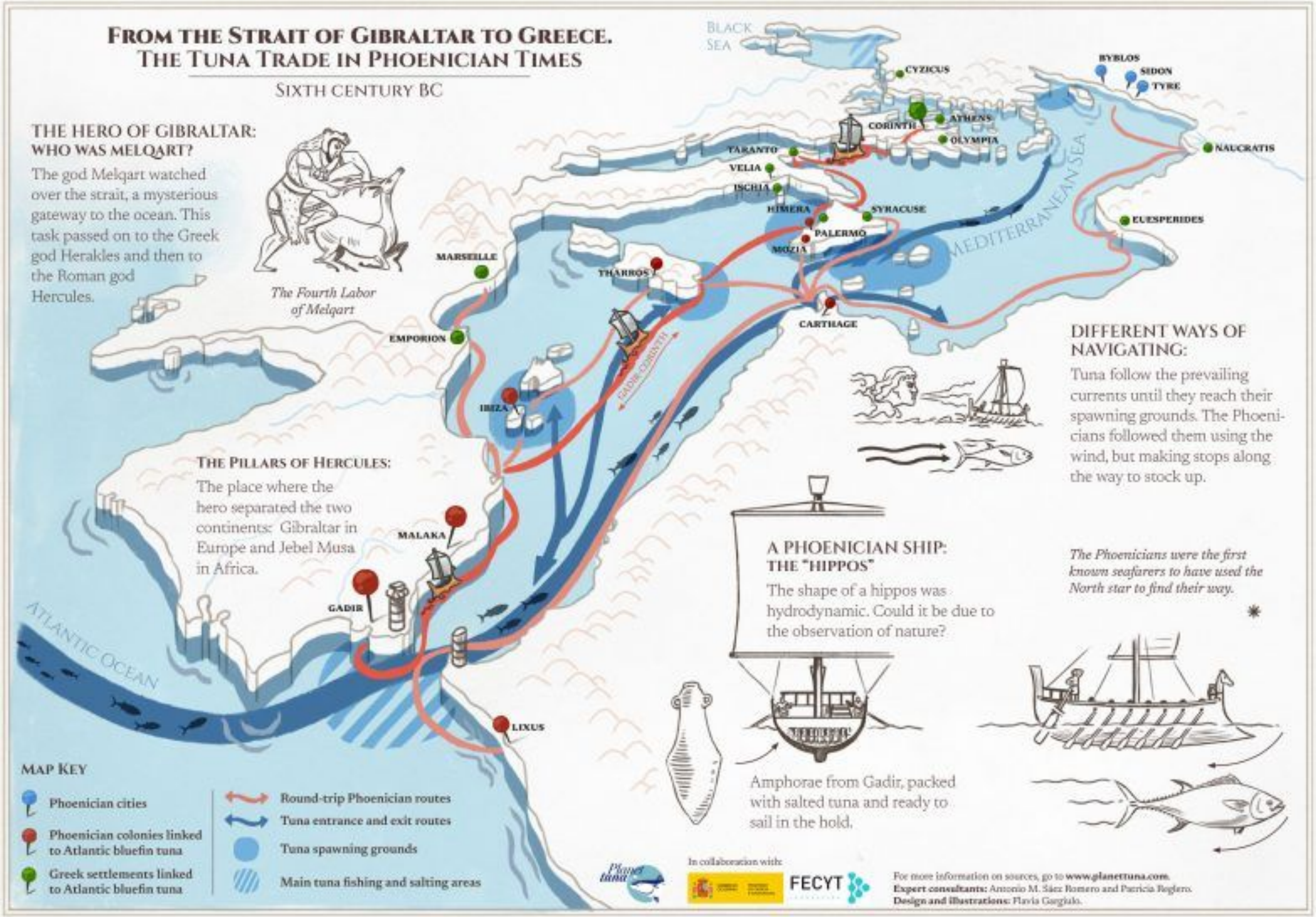

BLACK SEA
CYZICUS
BYBLOS
SIDON
TYRE
CORINTH
ATHENS
OLYMPIA
TARANTO
VELIA
ISCHIA
HIMERA
SYRACUSE
PALERMO
MOZIA
NAUCRATIS
EUESPERIDES
MEDITERRANEAN SEA
MARSEILLE
THARROS
CARTHAGE
EMPORION
GADIR-CORINTH
IBIZA
MALAKA
GADIR
LIXUS
ATLANTIC OCEAN
The Fourth Labor of Melqart

FROM THE STRAIT OF GIBRALTAR TO GREECE.
THE TUNA TRADE IN PHOENICIAN TIMES
SIXTH CENTURY BC

THE HERO OF GIBRALTAR: WHO WAS MELQART?

The god Melqart watched over the strait, a mysterious gateway to the ocean. This task passed on to the Greek god Herakles and then to the Roman god Hercules.

THE PILLARS OF HERCULES:

The place where the hero separated the two continents: Gibraltar in Europe and Jebel Musa in Africa.

DIFFERENT WAYS OF NAVIGATING:

Tuna follow the prevailing currents until they reach their spawning grounds. The Phoenicians followed them using the wind, but making stops along the way to stock up.

A PHOENICIAN SHIP: THE "HIPPOS"

The shape of a hippos was hydrodynamic. Could it be due to the observation of nature?

The Phoenicians were the first known seafarers to have used the North star to find their way.

Amphorae from Gadir, packed with salted tuna and ready to sail in the hold.

MAP KEY

- Phoenician cities
- Phoenician colonies linked to Atlantic bluefin tuna
- Greek settlements linked to Atlantic bluefin tuna
- Round-trip Phoenician routes
- Tuna entrance and exit routes
- Tuna spawning grounds
- Main tuna fishing and salting areas

In collaboration with:

For more information on sources, go to **www.planettuna.com.**
Expert consultants: Antonio M. Sáez Romero and Patricia Reglero.
Design and illustrations: Flavia Gargiulo.

Fifth century BC, about 2,500 years ago. A Phoenician ship is sailing from the area that is now Cádiz to the Greek city of Corinth carrying a shipment of preserved tuna. Although it may seem like a trivial anecdote, what we're witnessing is the birth of an industry that moves millions of euros today: canned tuna.

Thanks to the archeological remains and the research carried out in the Strait of Gibraltar and in Greece, we know that Phoenician salted tuna was very popular in Classical Greece, and the Phoenicians were the ones who began the first “globalization” of a seafood product in the Mediterranean, much earlier than the Romans did. And now, we're going to tell you its story.

The tradition of preserving fish goes even further back. To find out about it, we have to travel to Mesopotamia and Egypt, by the banks of the great rivers – the Tigris, the Euphrates, and the Nile – where this groundbreaking method was born, making it possible to keep perishable foods such as fish. The origin of preserved tuna is actually unclear; apparently, it may have first appeared in the Near East or in ancient Greece. However, the Phoenicians were the first to develop a powerful economic activity based on fishing, preserving, and trading with this fish. Tuna went from being eaten locally in several areas of the Mediterranean to becoming a delicacy that traveled thousands of kilometers, from the Strait of Gibraltar all the way to Greece.

Tunas and Phoenicians: The Kings of the Mediterranean

Who were the Phoenicians? And how did these people from the Eastern Mediterranean end up settling along the coast of Cádiz? We wish we knew more about them; they vied with Greece and opened up trade routes across the entire Mediterranean Sea. The Phoenicians left us little in the way of written documents, as they were a primarily commercial culture and used perishable materials for their notes and accounts. To learn more about them, we have to resort to archeology and to Greek sources, written by their main competitors and also their commercial allies.

Some researchers claim that the Phoenicians spread across the Mediterranean in search of tuna, and if we cross-reference the maps of the main areas of Phoenician dominance with the migration routes of Atlantic bluefin tuna, we see that the overlap is astonishing. Both the tunas and the Phoenicians were great seafarers; they shared an extraordinary ability to orient themselves and to travel great distances in the sea. Tunas are anatomically designed to cover thousands of kilometers; the Phoenicians, in turn, expanded across the Mediterranean thanks to their innovations in shipbuilding. For centuries, they were the lords of the Mediterranean Sea, following the same routes as the tunas and covering the round trip from West to East in roughly the same time.

From Local Food Source to “Global” Product

Much as today, the large schools of mature bluefin tuna coming from the Atlantic Ocean crossed the Pillars of Melqart (or Hercules, for the Greeks), as the Strait of Gibraltar was known at the time. That was where the Phoenicians caught the fish. Locally-sourced tuna – if that's what we can call it, given that the species traveled over 5,000 kilometers before being caught – was eaten fresh. Archeological remains in southern Spain suggest that it was an affordable food, easy to come by in any household in the harbor towns where the Phoenicians had settled.

The development of the tuna processing industry in the late sixth century BC coincides with the growing popularity of tuna among the Greeks. Although its origin may very well date back further, it was from this moment on that it became an expanding business and one of the main economic activities in the area around the Strait of Gibraltar, growing from local, small-scale consumption to a massive trade that reached far from its source of production. The species was also present in the East, but it was not fished in such large volumes given its scarcity in comparison with the Strait of Gibraltar and the development of a powerful production industry that was unparalleled in other areas of the Mediterranean. The use of *almadraba* traps along the coast of Cádiz led to a considerable increase in catches and the industrial processing of Atlantic bluefin tuna to supply an expanding delicacy market.

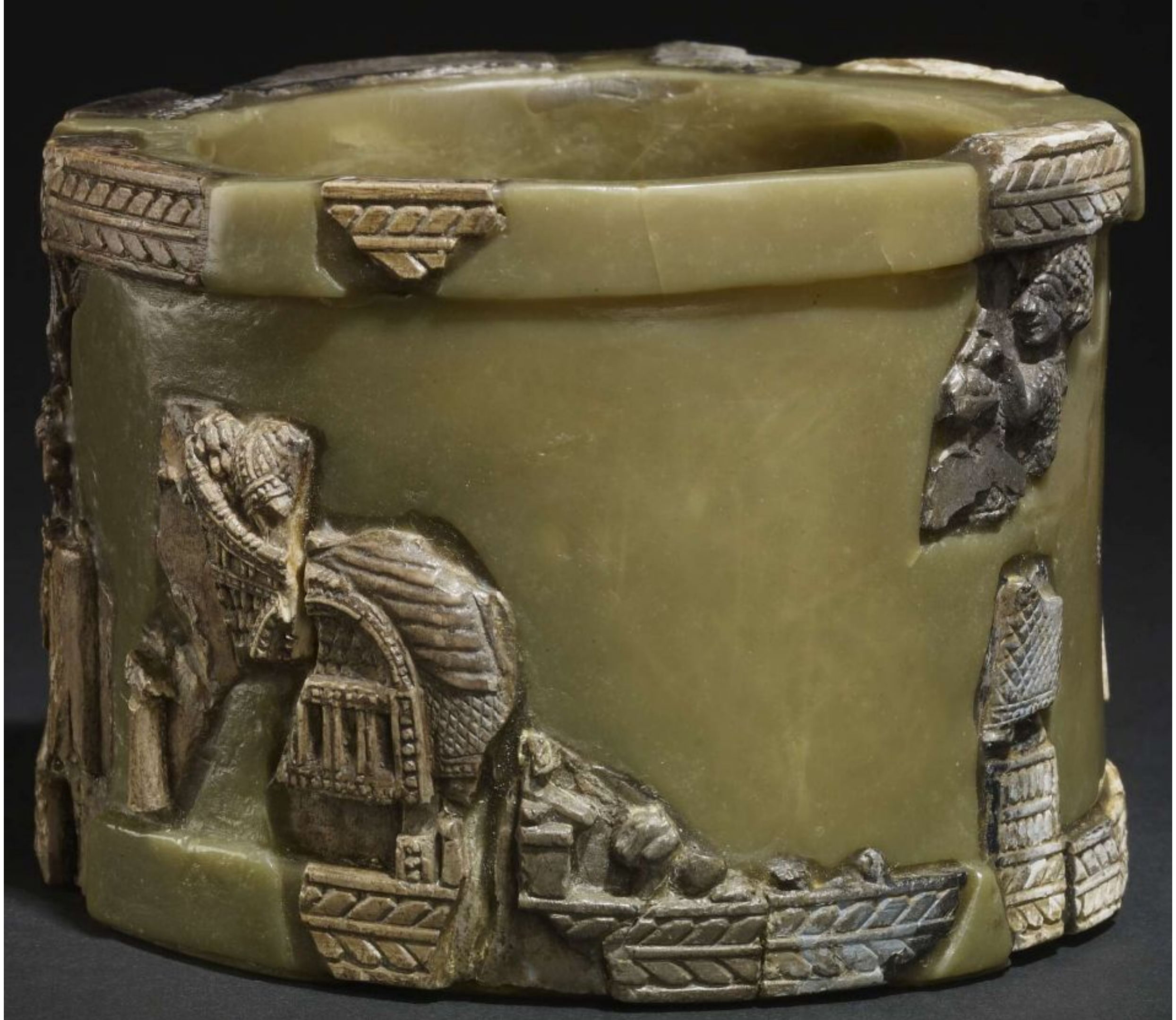
Tuna shipping and conservation was related to key sectors of the economy during that period: salt production, ceramics, beekeeping, resin extraction, shipbuilding, *almadraba* fishing, and many more. Fishing and salting were driving forces for many other activities, and all together they employed a large part of the population, allowing the promoters of the business to amass large fortunes.

From the sixth century BC onwards, the local market in western Andalusia declined as exports increased towards the east, primarily to Greece, where tuna was considered a delicacy due to its quality and exotic appeal, yielding higher profits. Archeological remains have revealed tuna preserves in shrines, markets, and the homes of the Greek upper class, as well as in the equivalent of early taverns. In fact, the comedies staged during those times included satirical mentions of *opsofagi* (fish-eaters), referring to the wealthy class and the unethical wastefulness of eating this gourmet product. The new fashion was there to stay.

The relationship between humans and tunas goes back a long way. Today it strikes us as surprising that the Japanese fishing industry has joined the tuna supply chain along the coast of Cádiz, raising prices and shipping the fish thousands of miles to be eaten as a luxury product. However, if we look back, we realize they are not the first to do so – the Phoenicians turned tuna into a “global” product as early as the sixth century BC.

https://planettuna.com/en/from-the-strait-of-gibraltar-to-greece-the-tuna-trade-in-phoenician-times/

In Cyprus, Melqart was syncretized with Eshmun and Asclepius,[5][6] and also in Ibiza, as given by a dedication reciting: "to his lord, Eshmun-Melqart".[7] In Tyre, women, foreigners, and **pork** were not allowed in the sanctuary of Melqart's temple.[8]



Palestrina

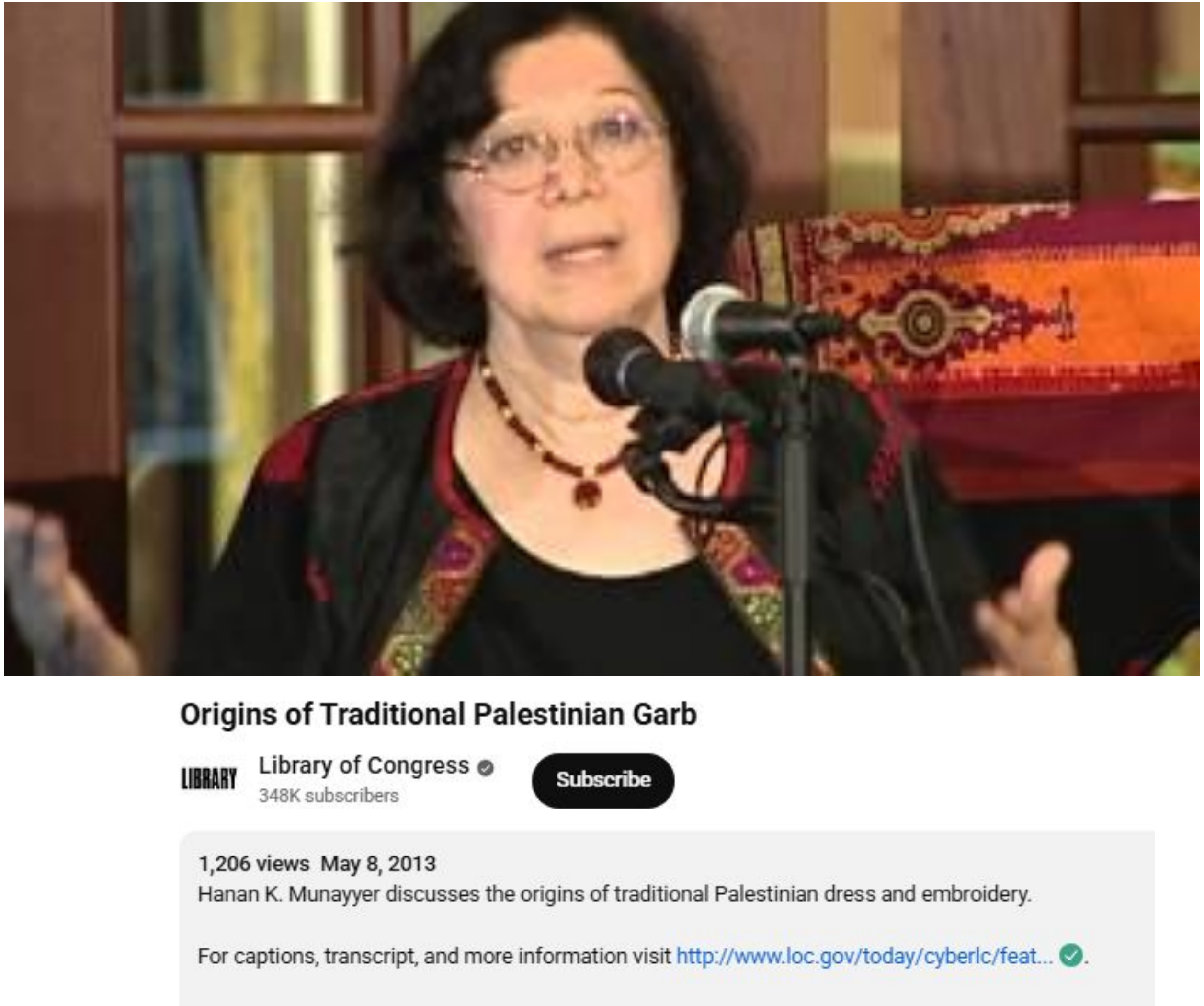
Of the objects found in the oldest graves, and supposed to date from about the 7th century BC, the cups of silver and silver-gilt and most of the gold and amber jewelry are Phoenician (possibly Carthaginian)

https://en.wikipedia.org/wiki/Palestrina

1CL

Clothing

https://www.loc.gov/item/2021687540/



Origins of Traditional Palestinian Garb

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Hanan K. Munayyer discusses the origins of traditional Palestinian dress and embroidery.

For captions, transcript, and more information visit http://www.loc.gov/today/cyberlc/feat... ✓.

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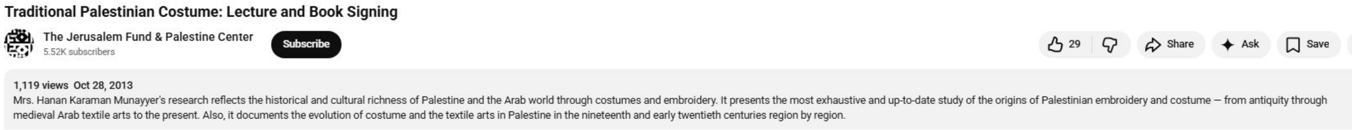

Traditional Palestinian Costume: Lecture and Book Signing

The Jerusalem Fund & Palestine Center
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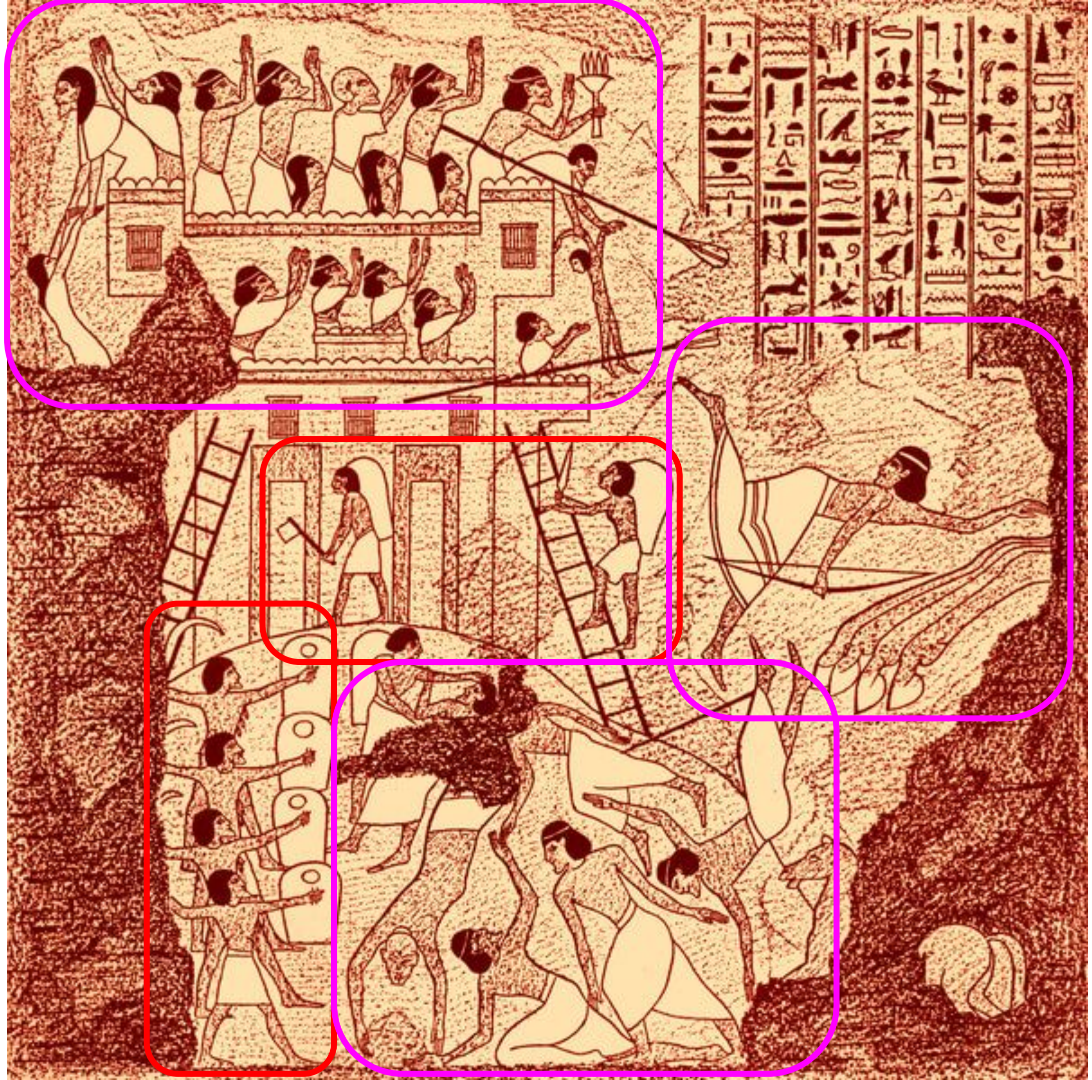
Mrs. Hanan Karaman Munayyer's research reflects the historical and cultural richness of Palestine and the Arab world through costumes and embroidery. It presents the most exhaustive and up-to-date study of the origins of Palestinian embroidery and costume — from antiquity through medieval Arab textile arts to the present. Also, it documents the evolution of costume and the textile arts in Palestine in the nineteenth and early twentieth centuries region by region.

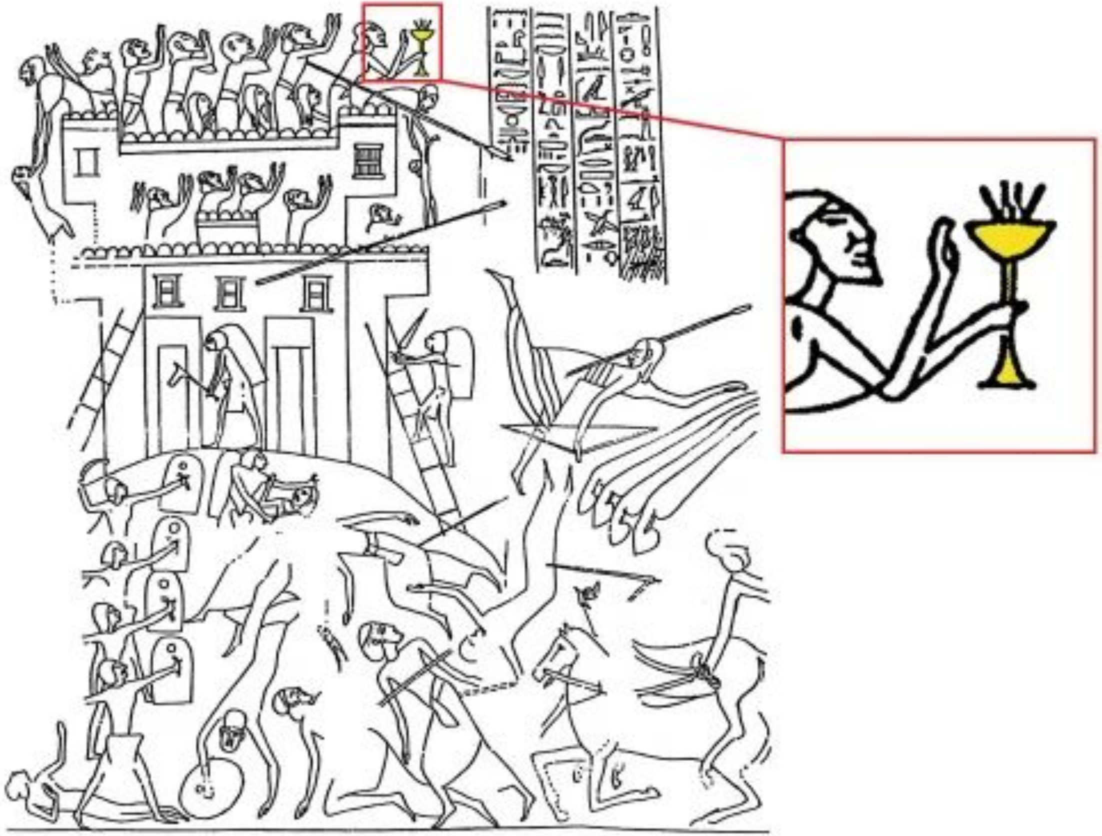


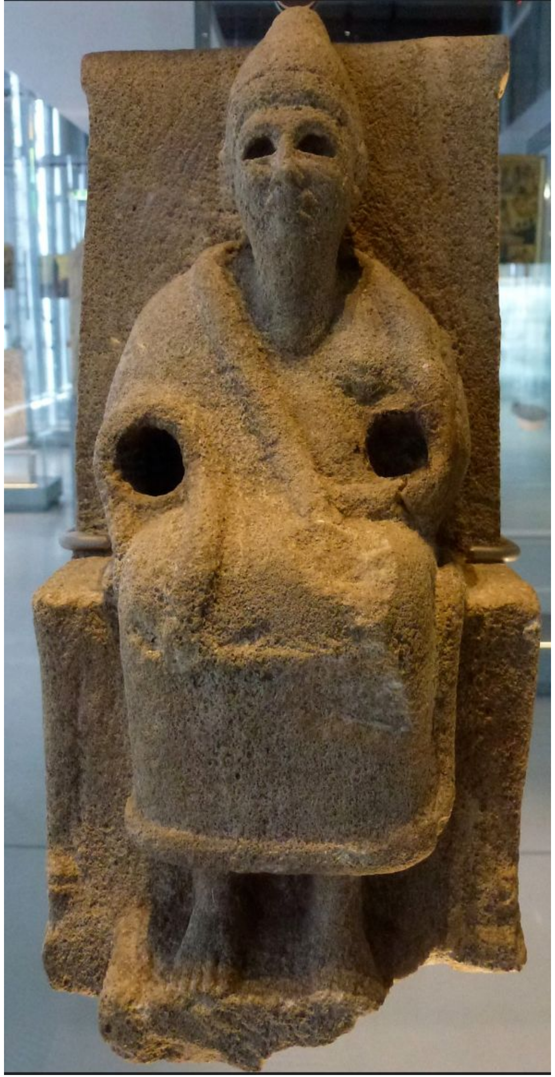
Ashkelon besieged by Ramesses II

https://egypt-museum.com/ashkelon-besieged-by-ramesses-ii/

Note the “skirts” worn by the Ashkelonites and the “kilts” of the Egyptians, also the curved swords (called “khopesh“) and large shields of the Egyptians.

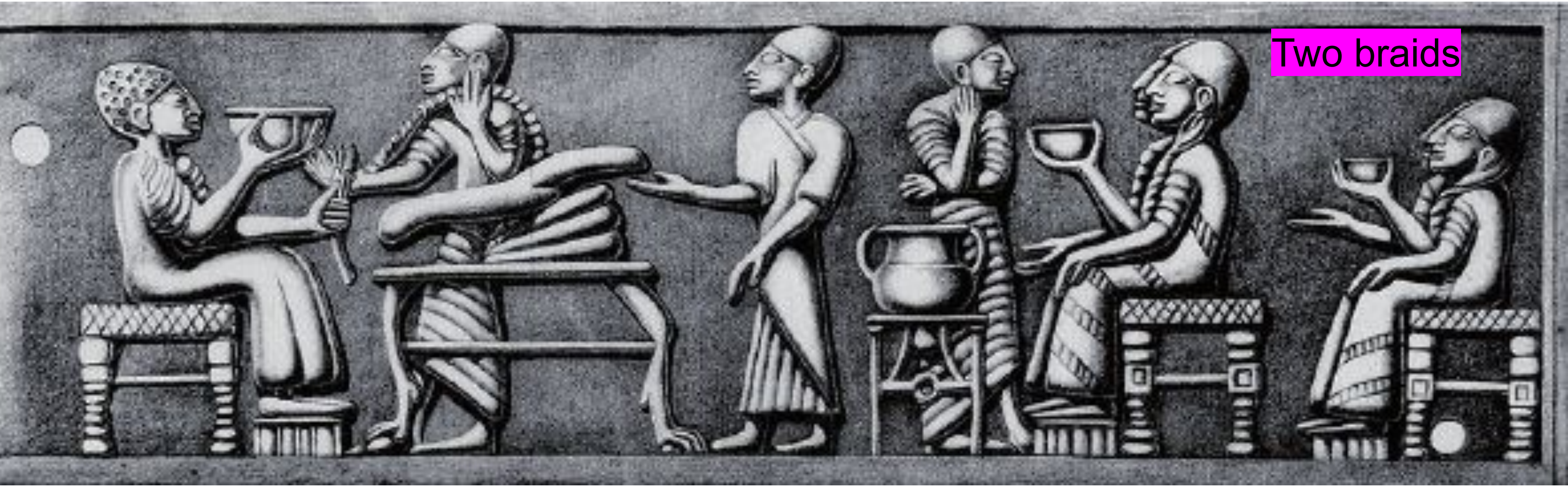
An Egyptian climbs a ladder to attack the city’s defenders, while a comrade chops at the gates with an axe. The people of Ashkelon, under fire from Egyptian archers, pull up over the walls fellow citizens left outside when the city’s gates were closed.





Israelite polytheistic model of a god: El.
This statuette is from current day northern Israel/Lebanon/Syria. It's likely it is a model of El, the head of the Israel and general Levantine pantheon. Despite what the Bible says, this god was worshiped by the Israelites (and Canaanites who are one of the same thing) until the Babylonian invasion of Jerusalem, in the sixth century BCE, and therefore obviously precedes the iconoclastic crisis which took place in the three main Abrahamic religions. It is on display in the Institut du Monde Arabe, Paris.

https://www.flickr.com/photos/marcspicsphotos/7686765262



Depiction of a drinking ruler on an ivory object from Megiddo (after Loud 1939, pl. 32, 160)

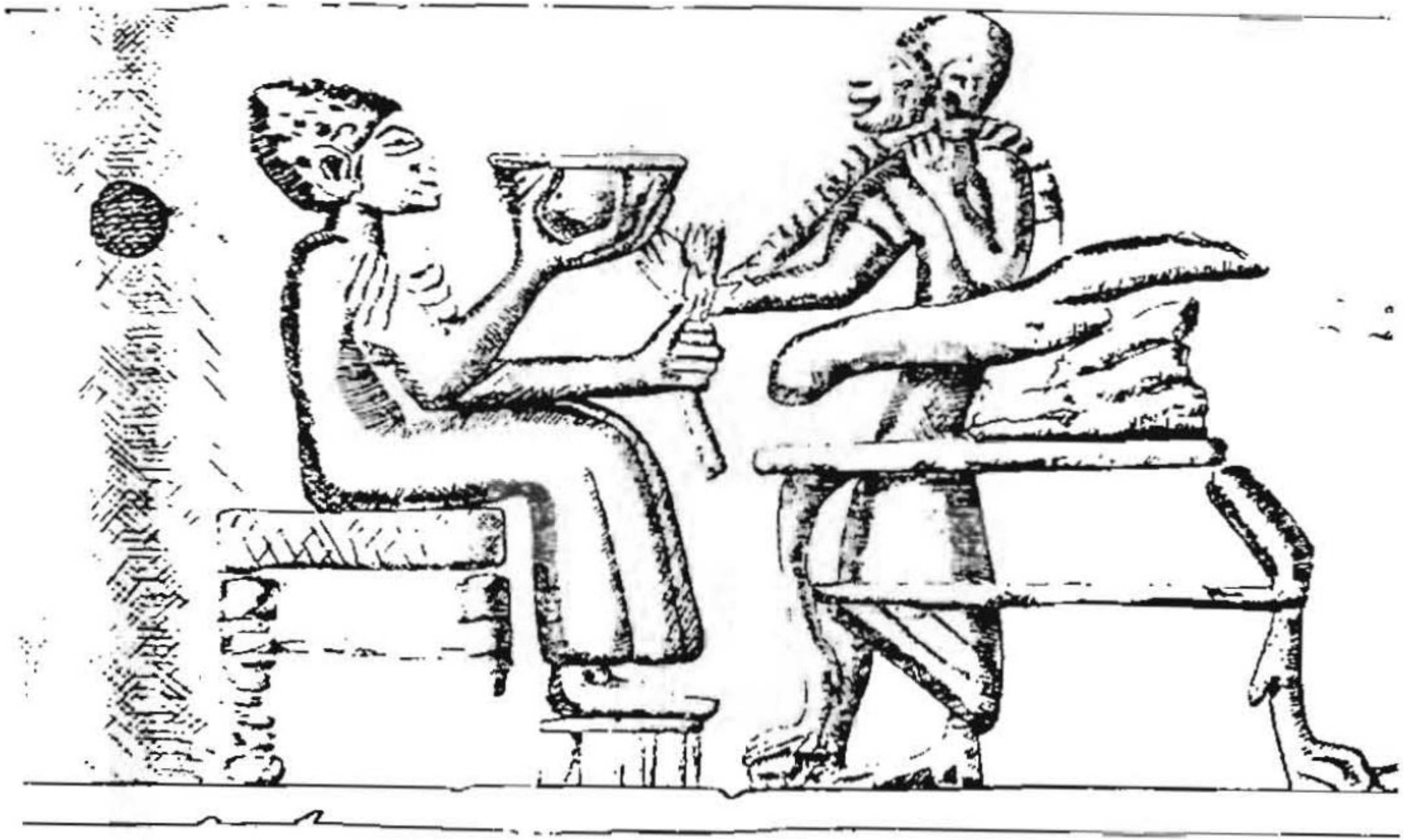


Fig. 7.

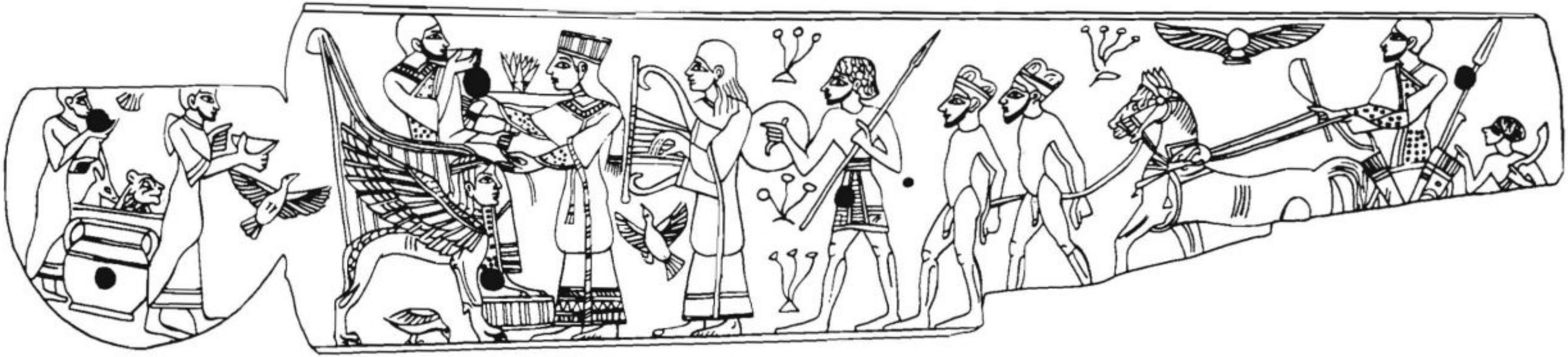
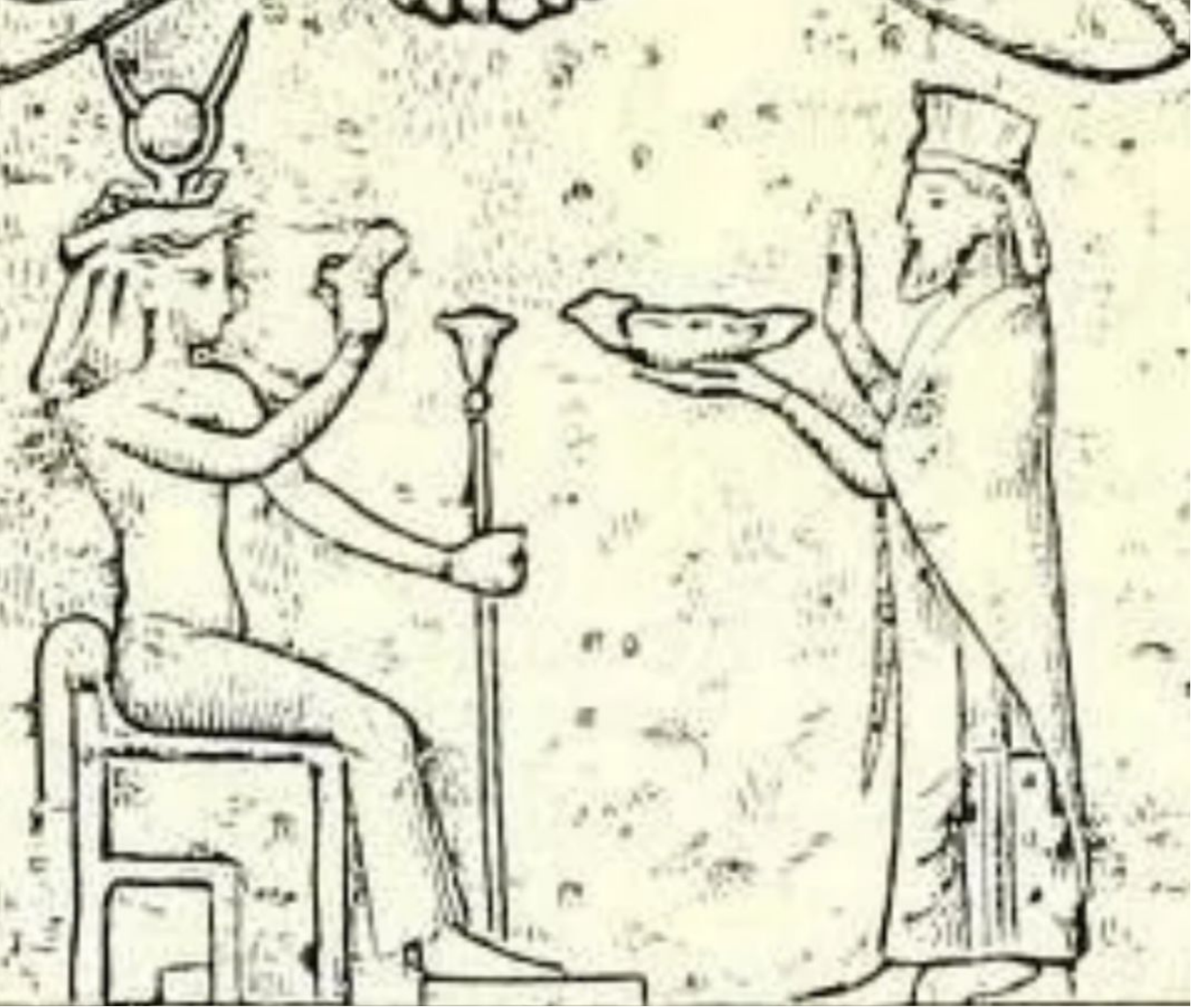


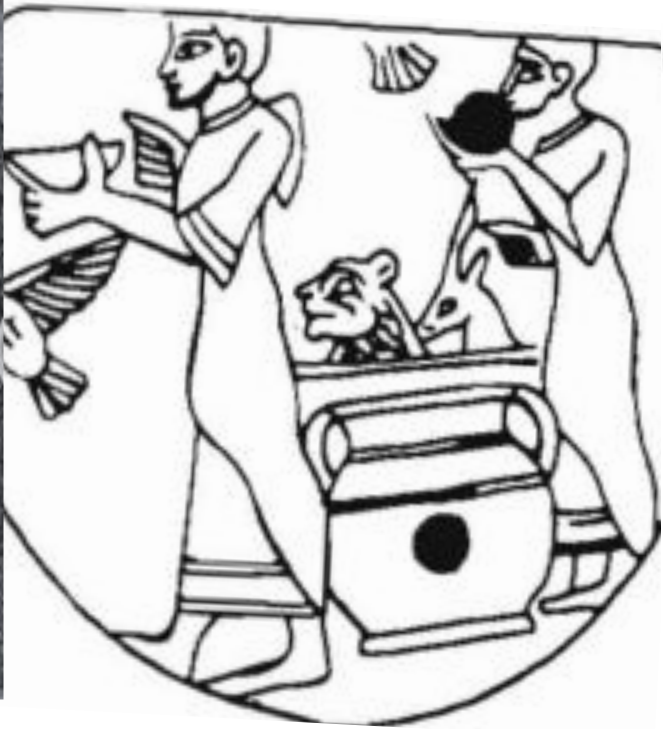
Fig. 6.

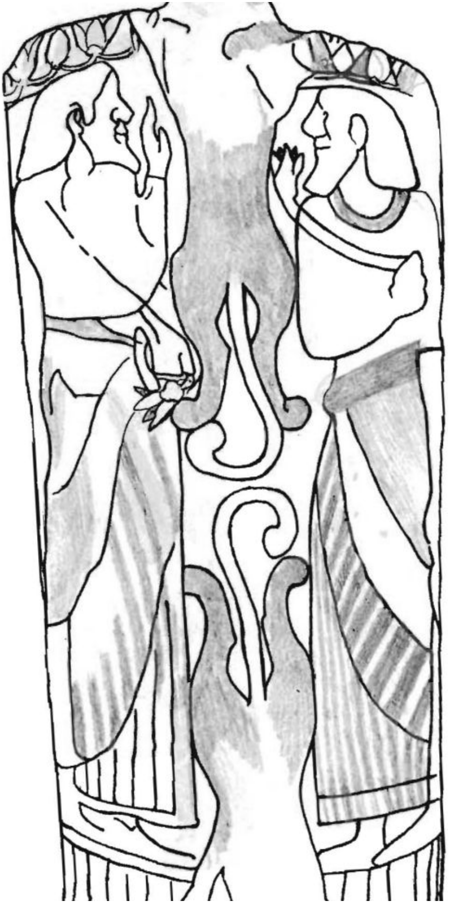


https://www.reddit.com/r/PhoeniciaHistoryFacts/comments/qd911i/the_yehawmilk_stele_is_a_phoenician_inscription/

Yehawmelk also wears an overgarment that is different from the Achaemenid robe, consisting of a sleeveless cape which is draped over his shoulders and reaches only as far his elbows.

Fig. 12. Detail of the stele of King Yehawmelk of Byblos (fifth century BC), who stands before the goddess Baalat. He wears a long robe with wide sleeves and conical truncated head covering. Louvre AO 22368 (Photo by J. Nitschke).





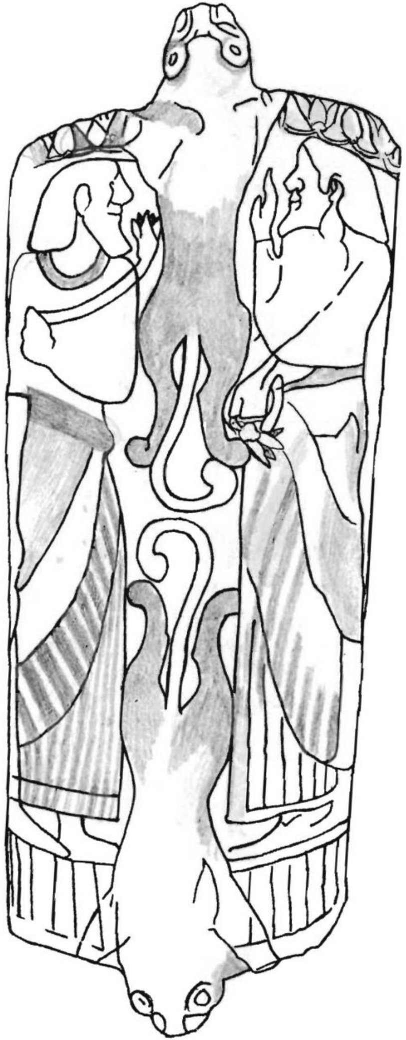


Fig. 4

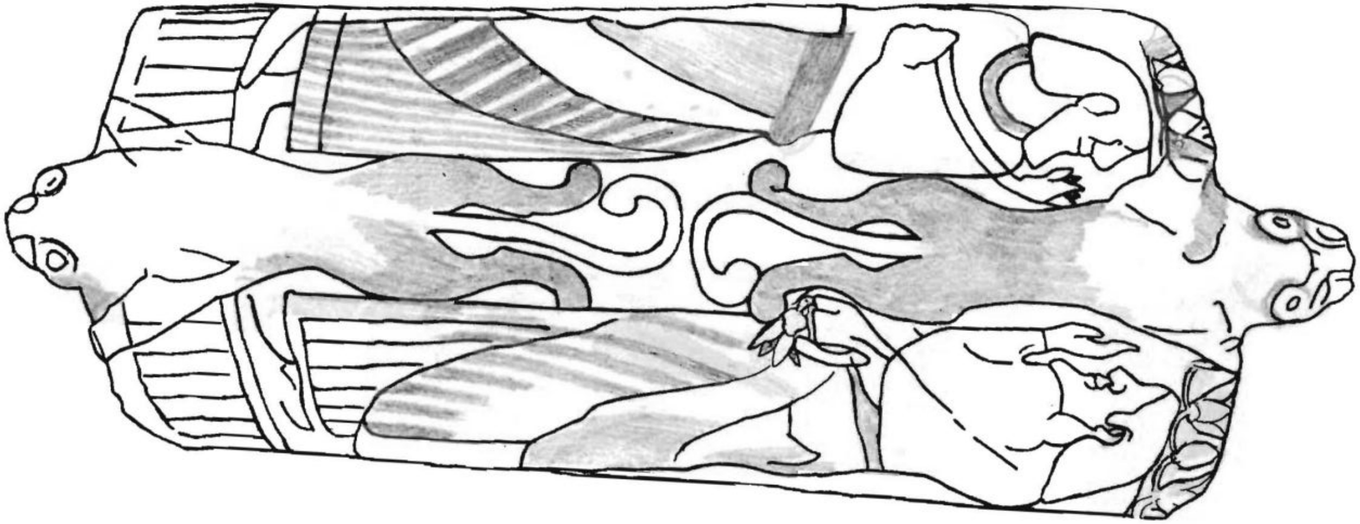


Fig. 4

The two figures on the lid of Ahiram's sarcophagus each wear a long pleated robe with red stripes, over which hangs what M. Chehab describes as an apron suspended from a belt. Fringe of medium length in which red alternated with another color which can no longer be determined, though one would assume that it was blue, borders the "apron." No such costume with fringe of medium length is known from the Late Bronze Age , whereas it appears in the monuments of the Assyrian world, the increasing length of the fringe being a criterion of an increasingly later date.[31] M. Chehab mentioned a brown color almost certainly visible on parts of the garments which cover the breast and hips of the two men on the lid .

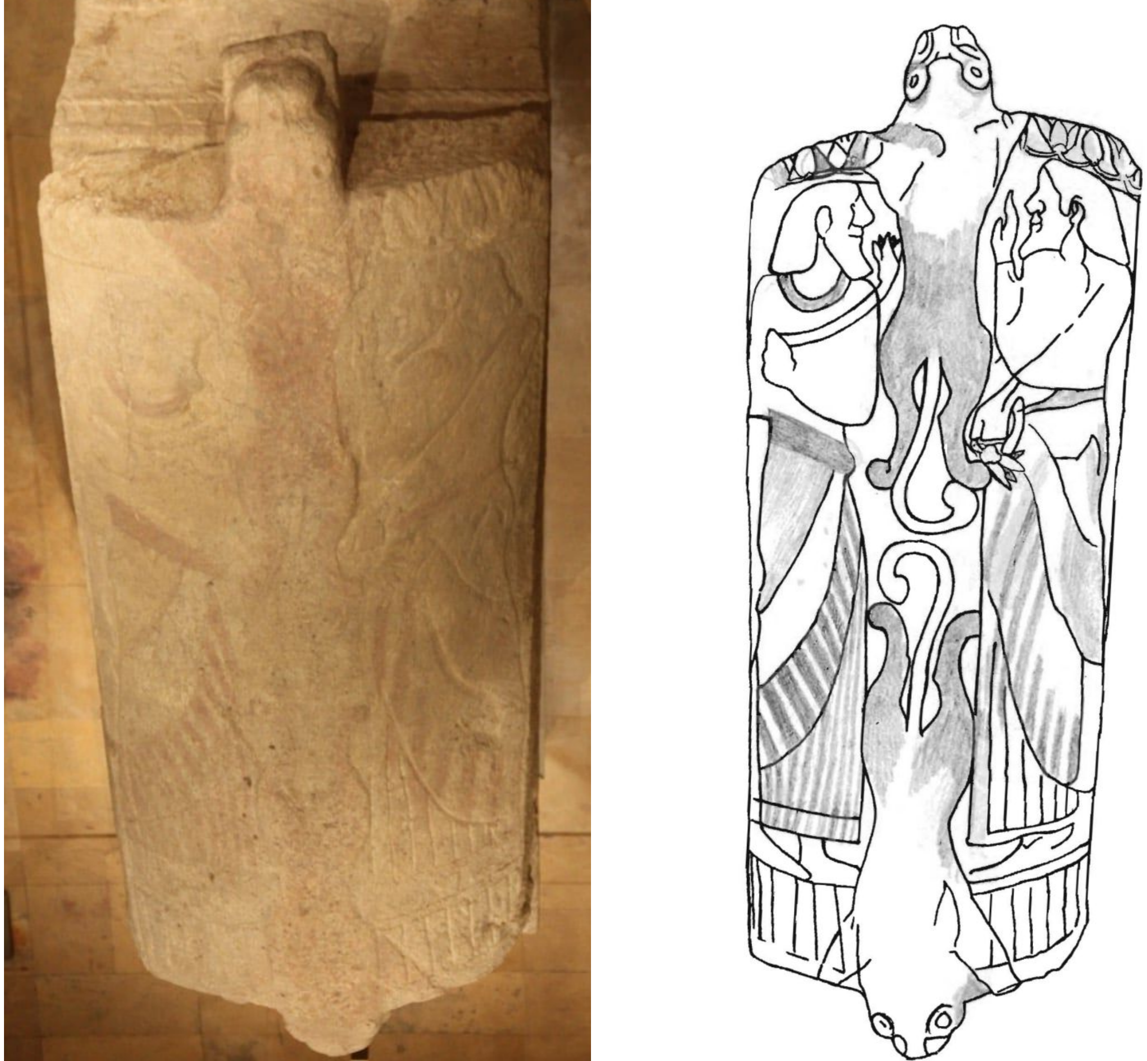
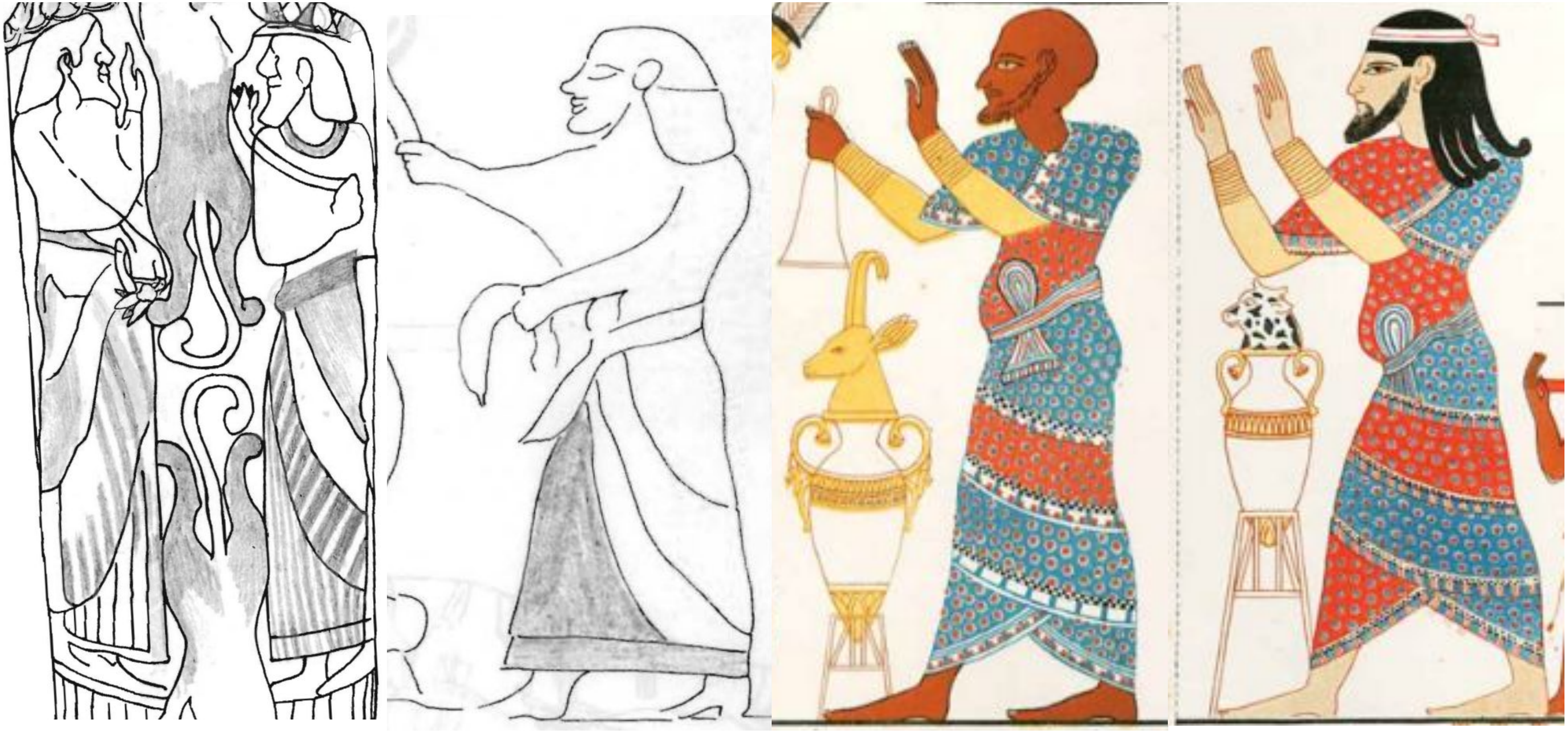
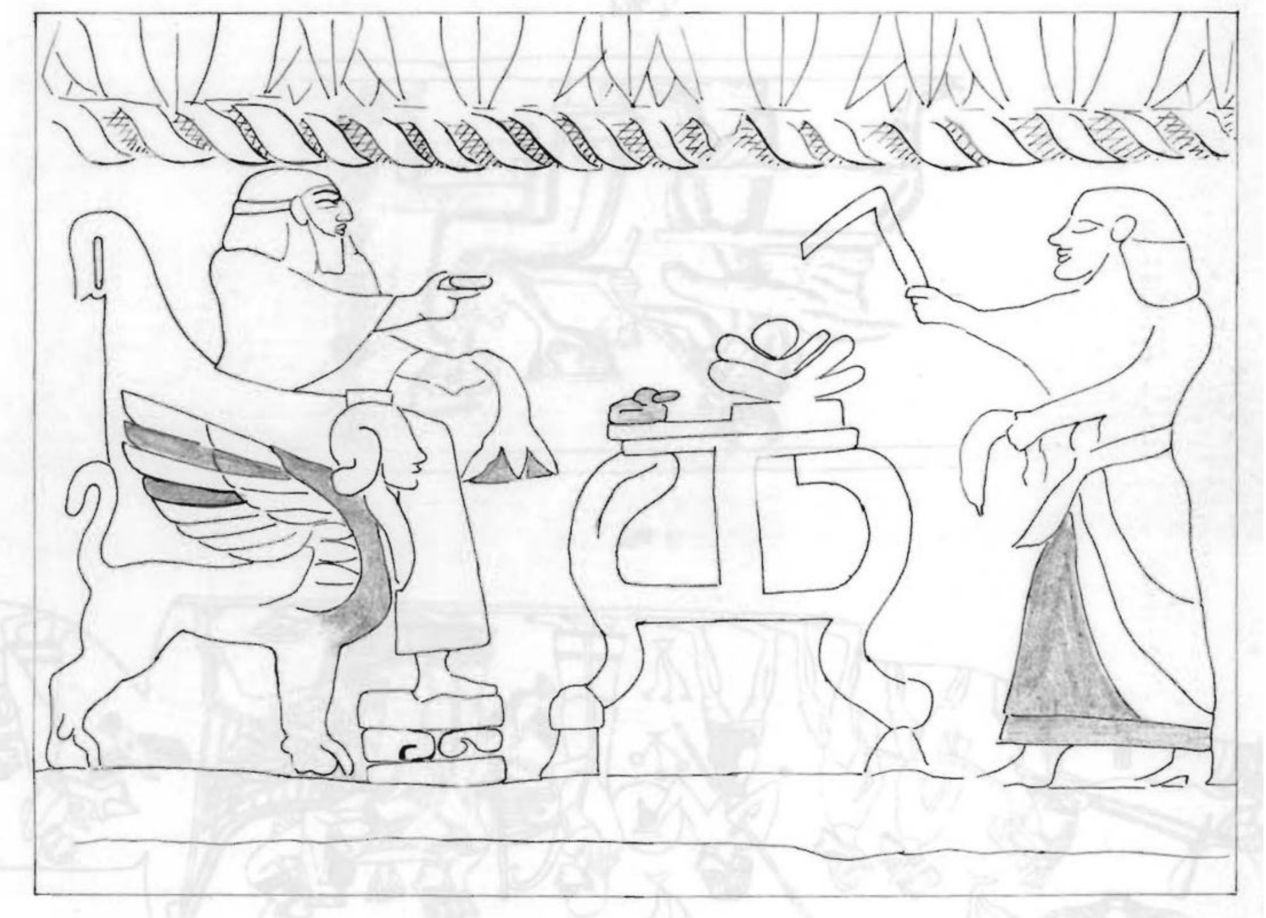
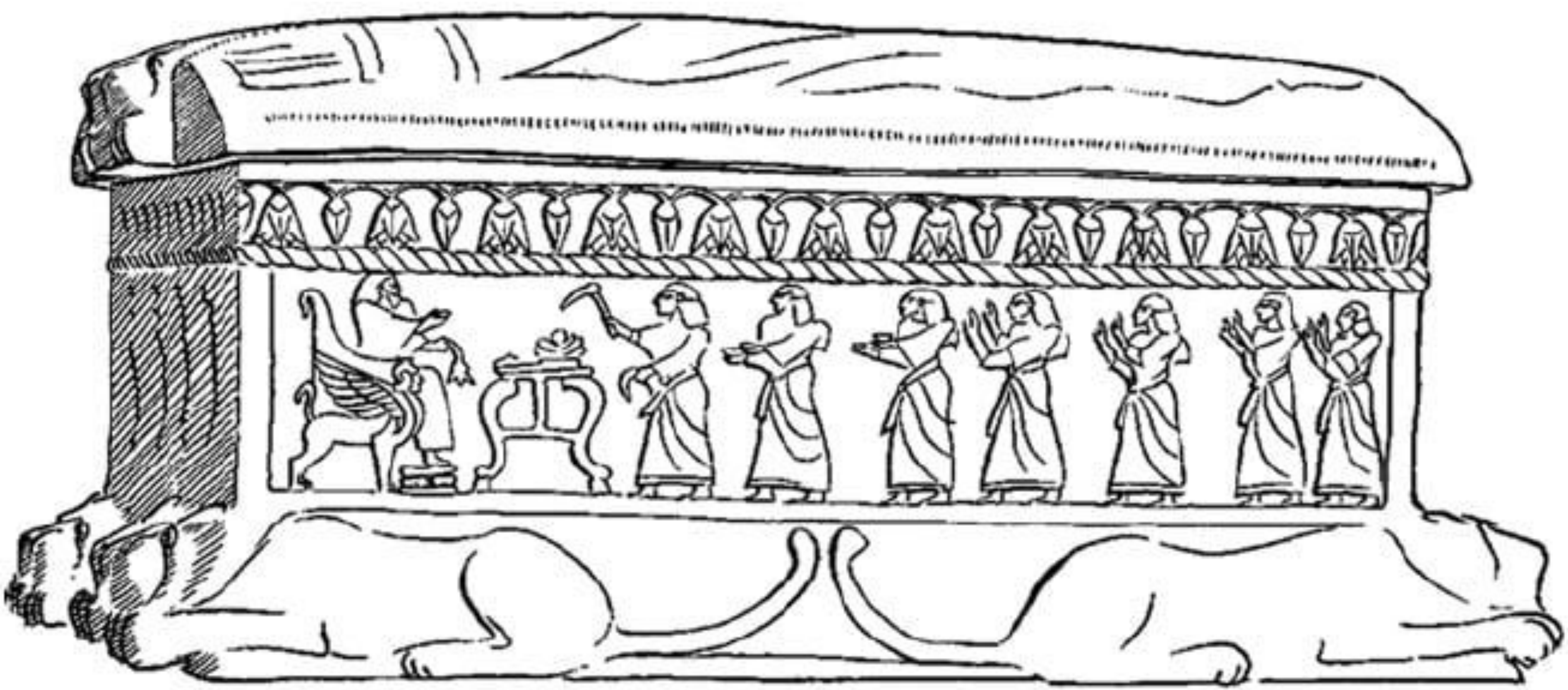


Fig. 4

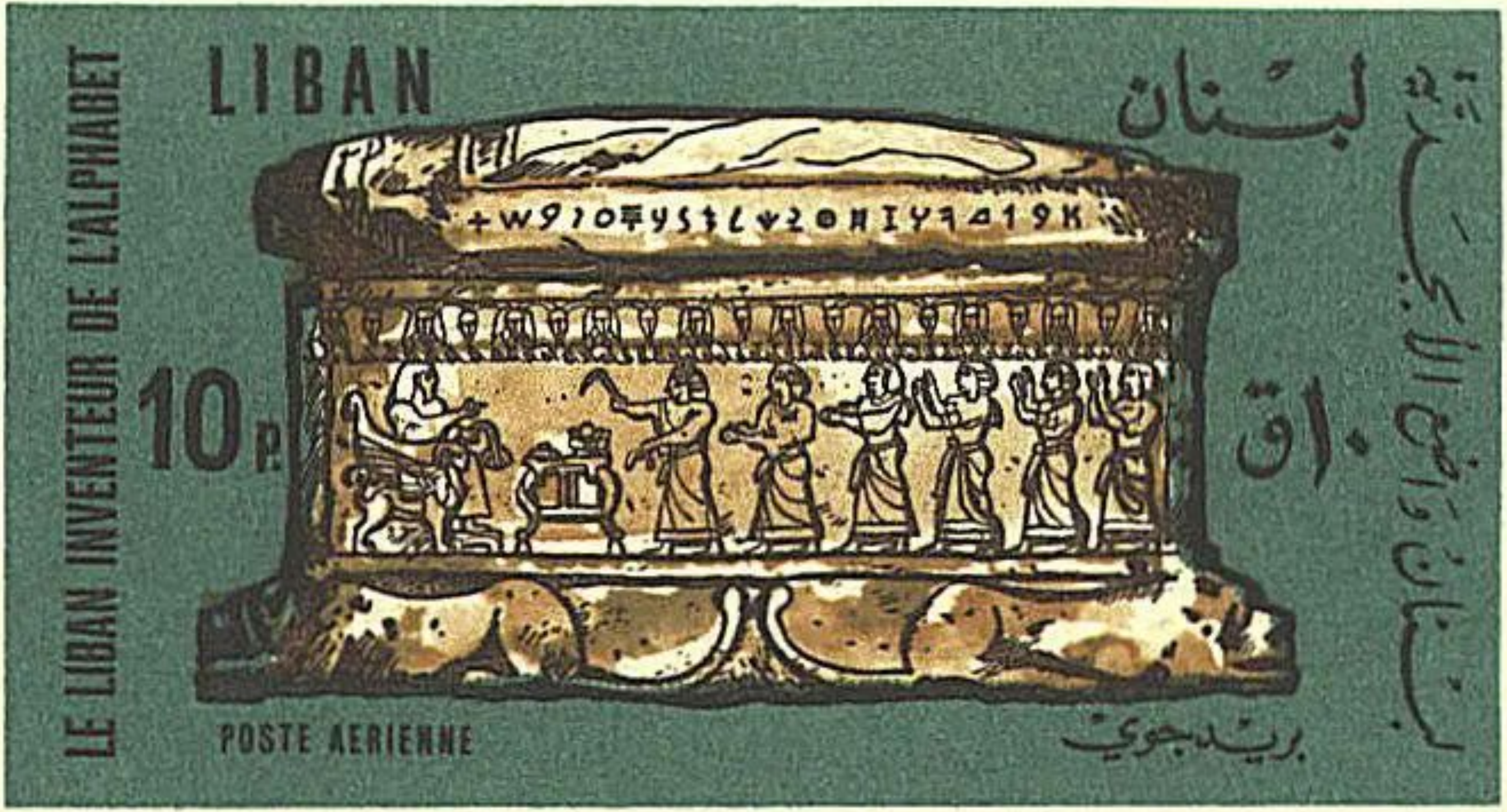


On the main body of the sarcophagus, the relief is higher and more thoroughly modeled, but the colors are less well preserved. The principal figure is the king (fig. 5) enthroned on a high-backed chair, the seat of which is supported by a standing winged sphinx. He again holds a drooping flower and raises what seems to be a shallow bowl. Before him is a table with a meal consisting of meat and bread represented by a calf's head 32and a **pile of bread** with two rounded objects cradled in the layer at the top. On the other side of the table stands a man with an enigmatic tool, perhaps an abbreviated Egyptian pesekh for the opening of the mouth,B and what could be an Egyptian broad collar or a Menyet amulet , such as were occasionally worn by priests of Hathor in Egypt 34 but conceivably also by those of Hathor of Byblos.





Behind the person with the enigmatic objects follow two men with cups and four with both hands raised in a gesture of mourning or adoration.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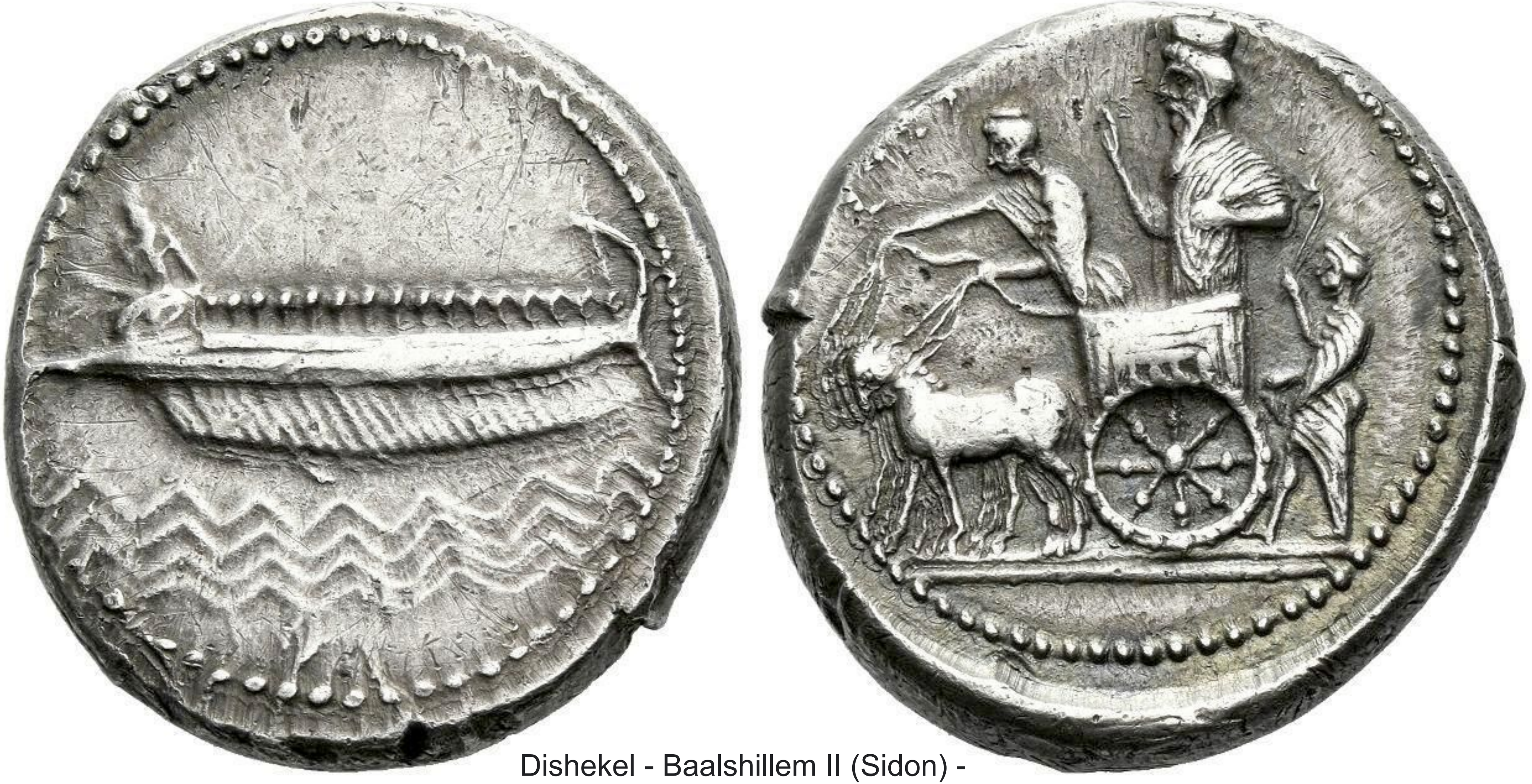
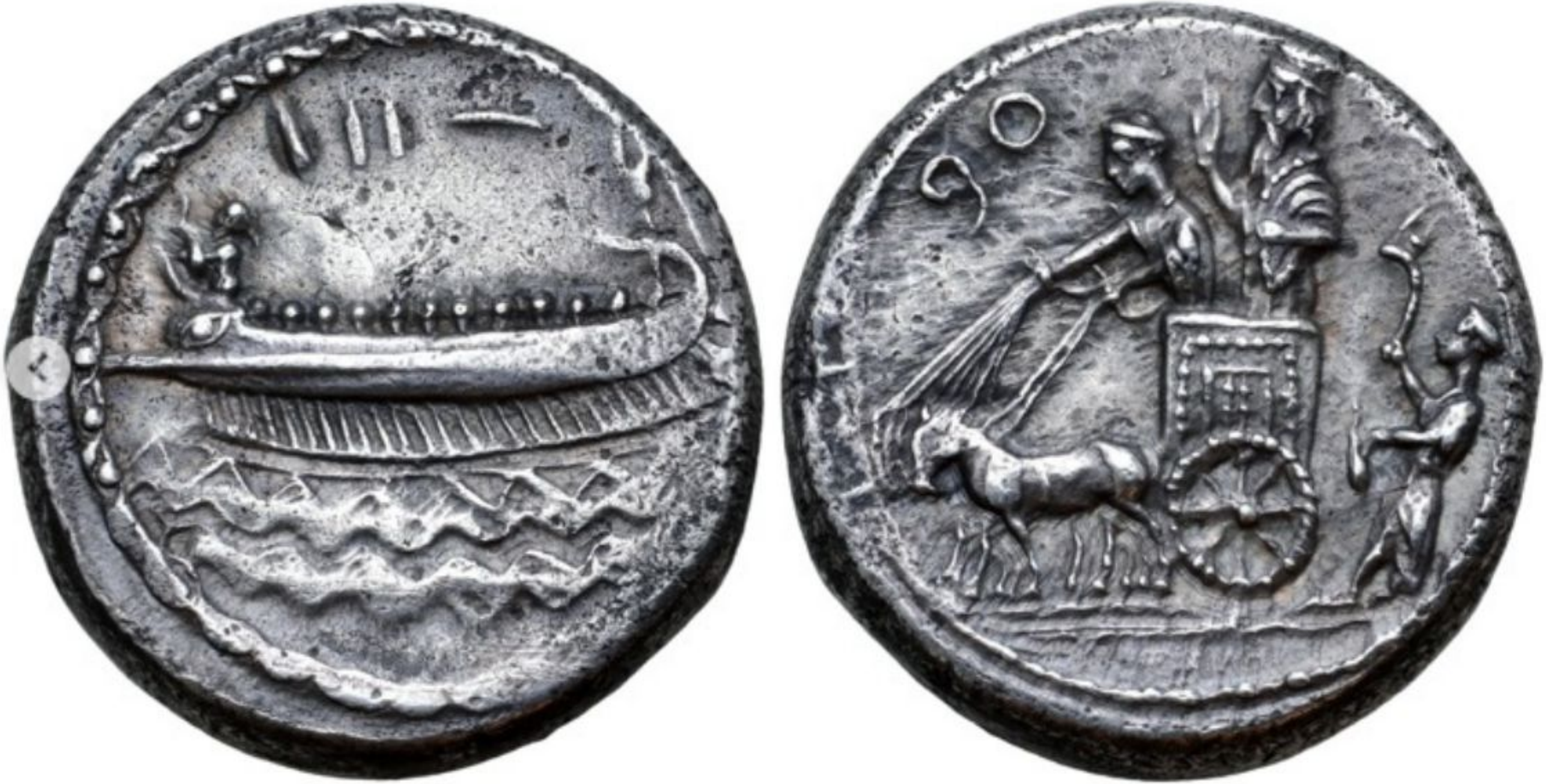
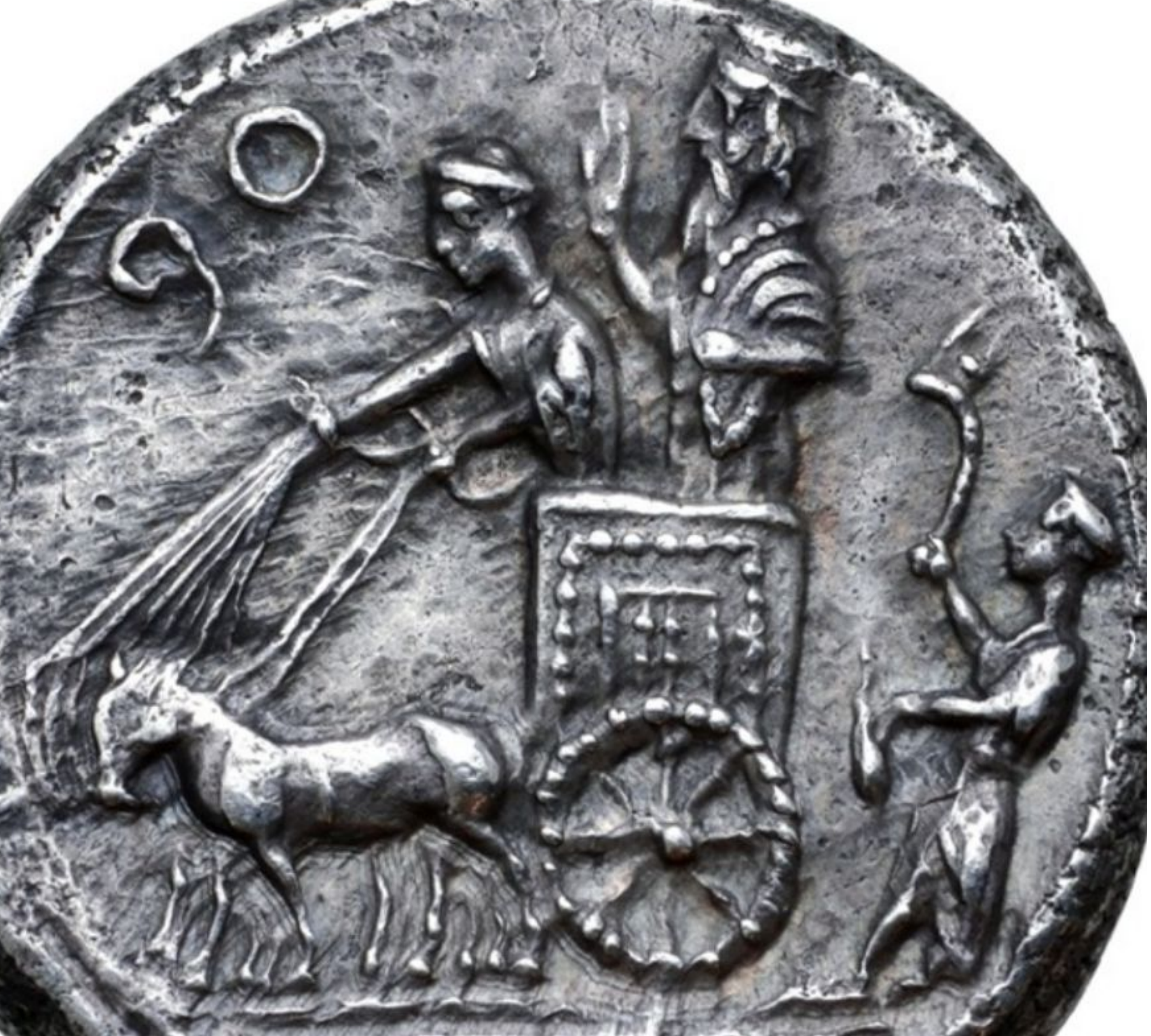
بريد جوي

dreamstime



Dishekel - Baalshillem II (Sidon) -
Sidon – Numista





*Phoenicia, Sidon AR Dishekel. `Abd`aštart (Straton) I, dated RY 13 = 353/2 BC. /

https://www.instagram.com/p/DO8mWXrDGMY/?img_index=1

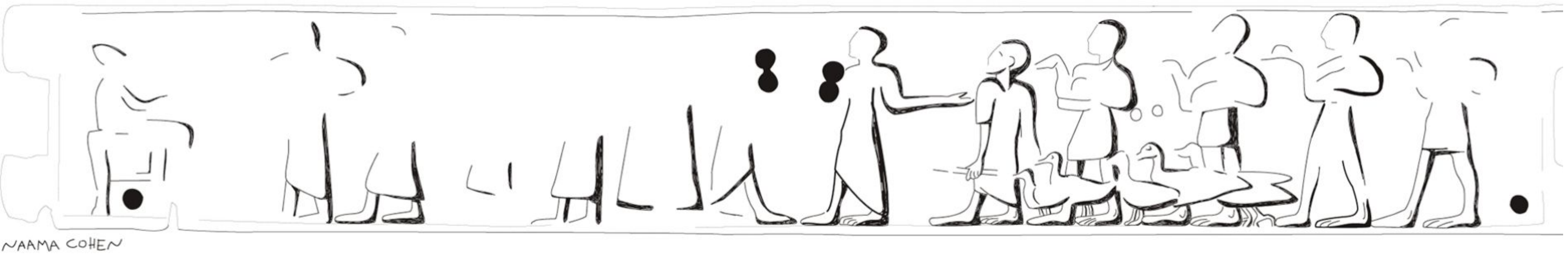

NAAMA COHEN

FIGURE 5: Ivory plaque from Tel Megiddo (after Koch 2014, fig. 4).

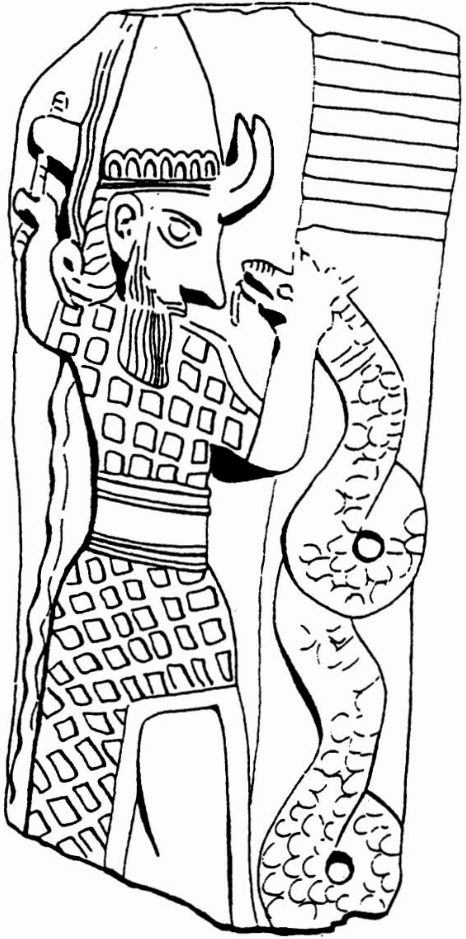
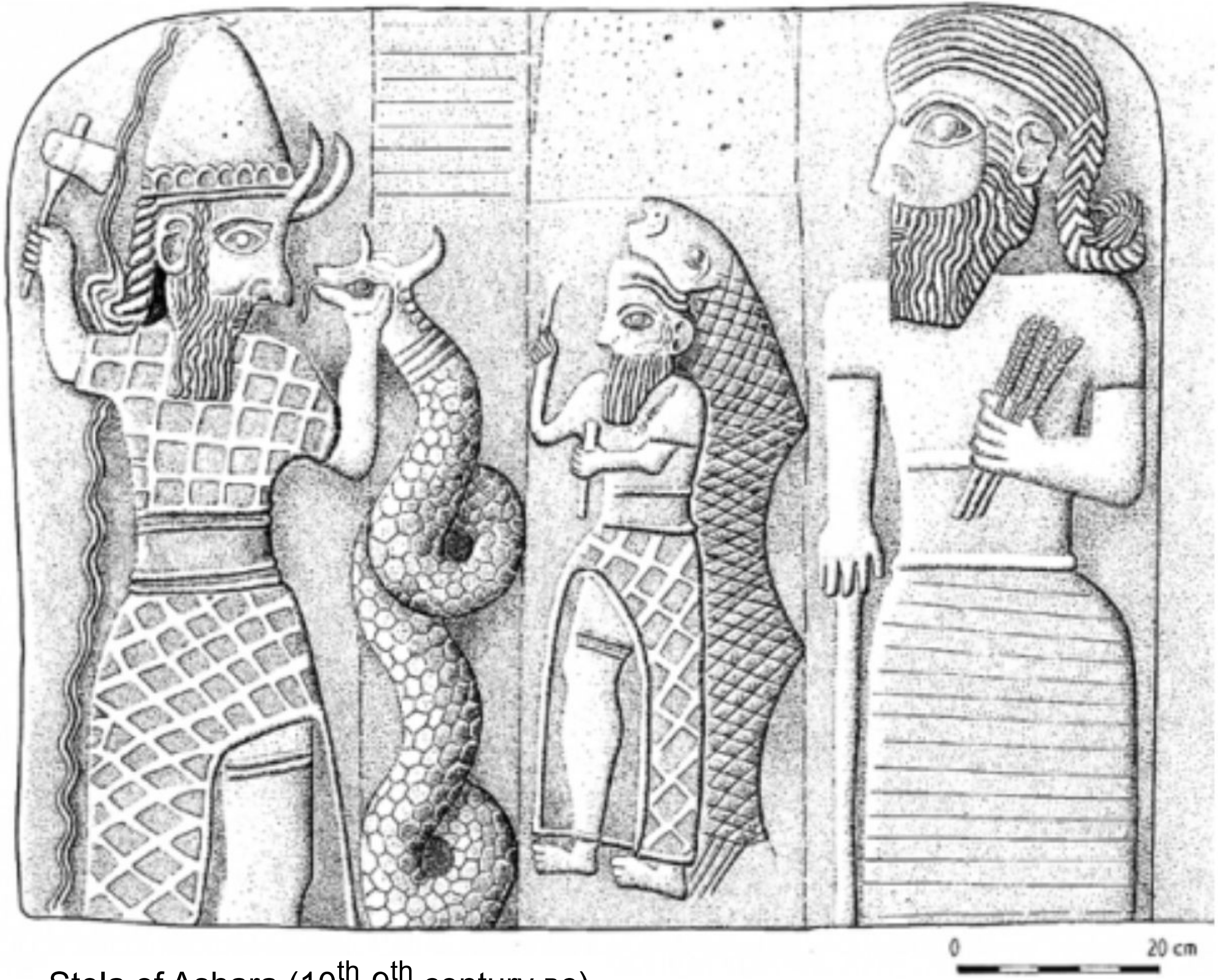
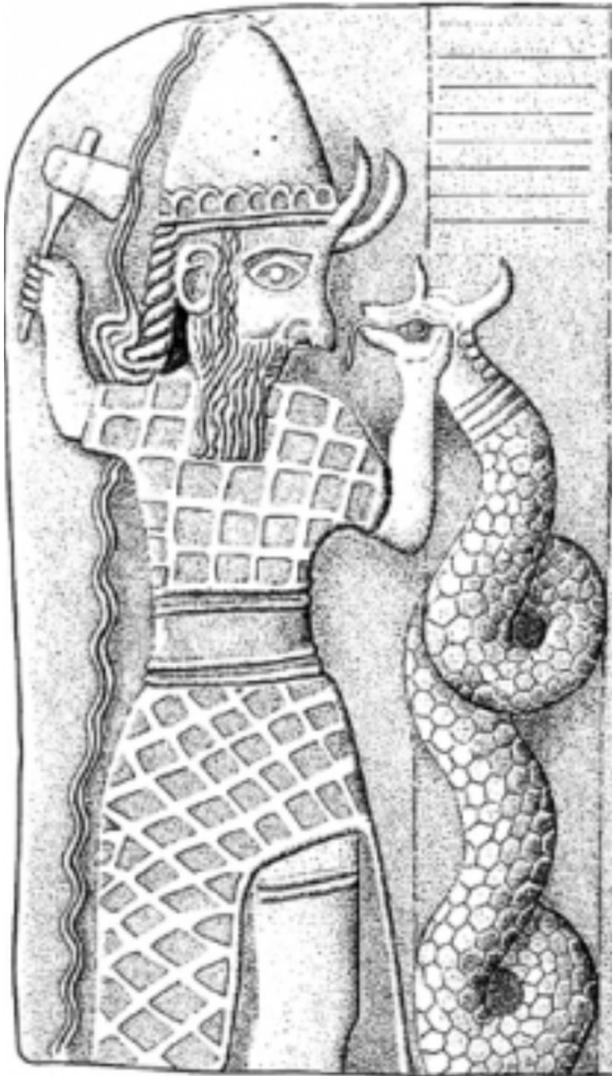


Fig 48

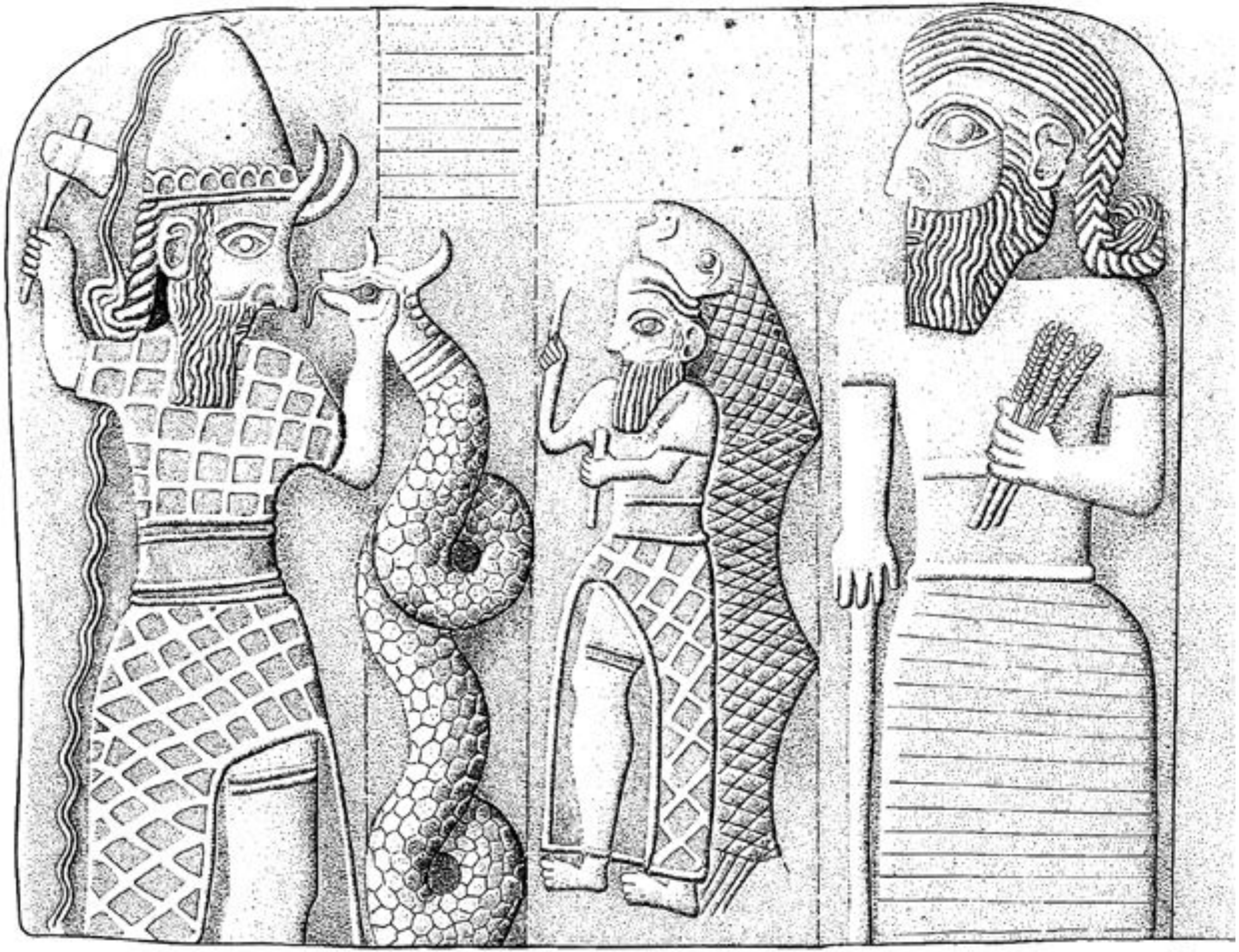


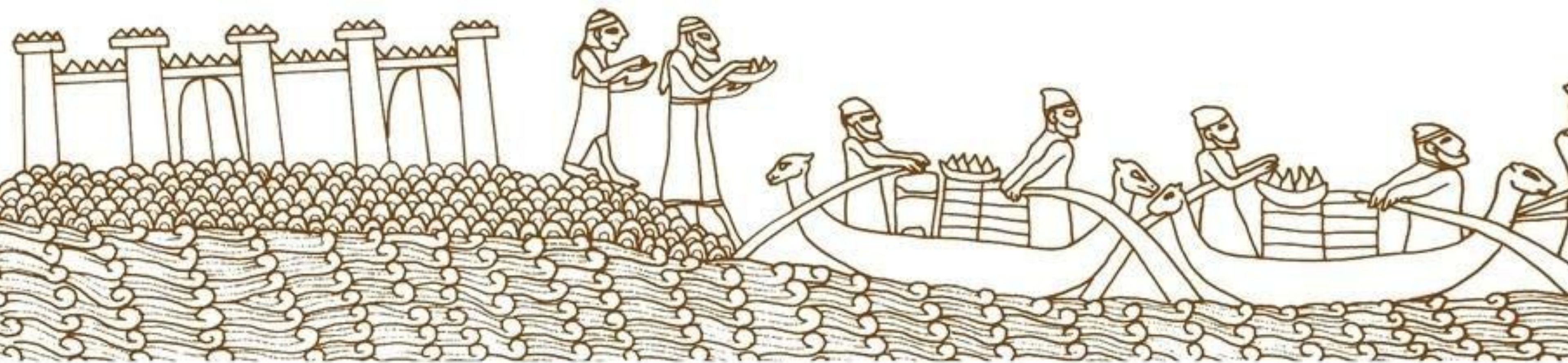
Stela of Ashara (10th-9th century BC).

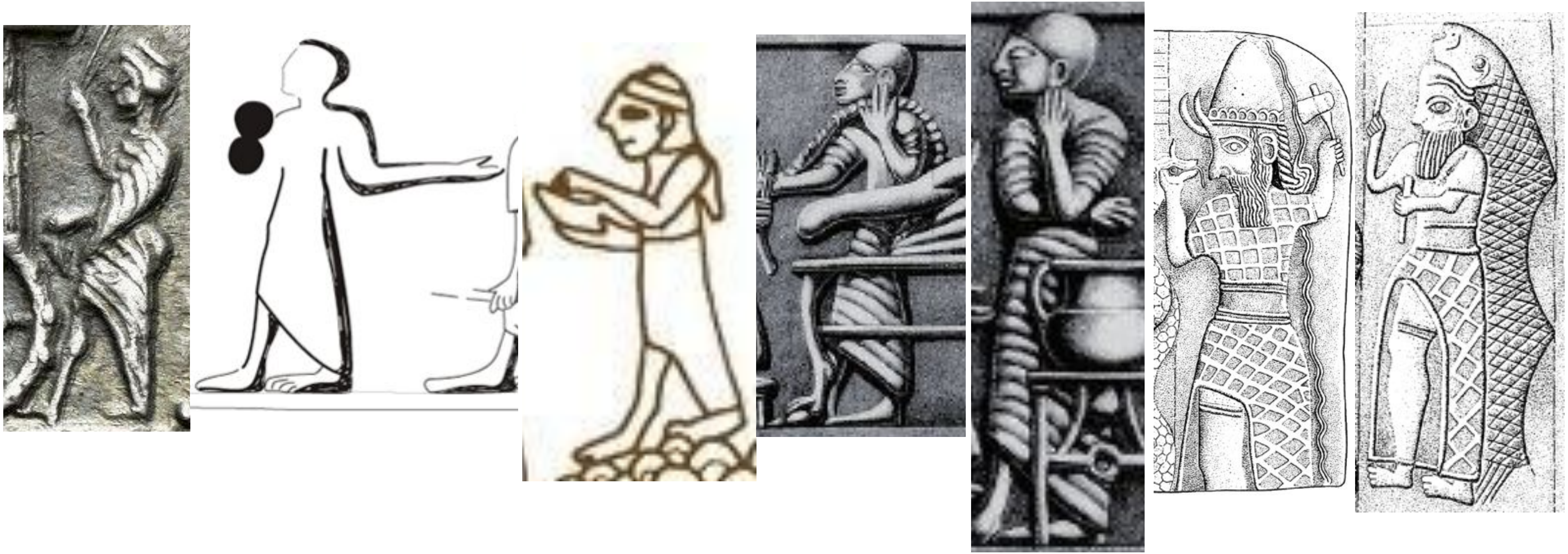


Even if the inscription is in Akkadian cuneiform, the monument is **not an Assyrian work. The iconography of the stele represents a very Syrian**, or even a Syro-Hittite Storm god, choking and killing a big snake in the presence of another god, (possibly Dagan, the overlord of the Euphrates valley, who had in Terqa a famous temple, unless it is an image of the local king), and of an *apkallu* priest**14**.

https://journals.openedition.org/syria/522?lang=en

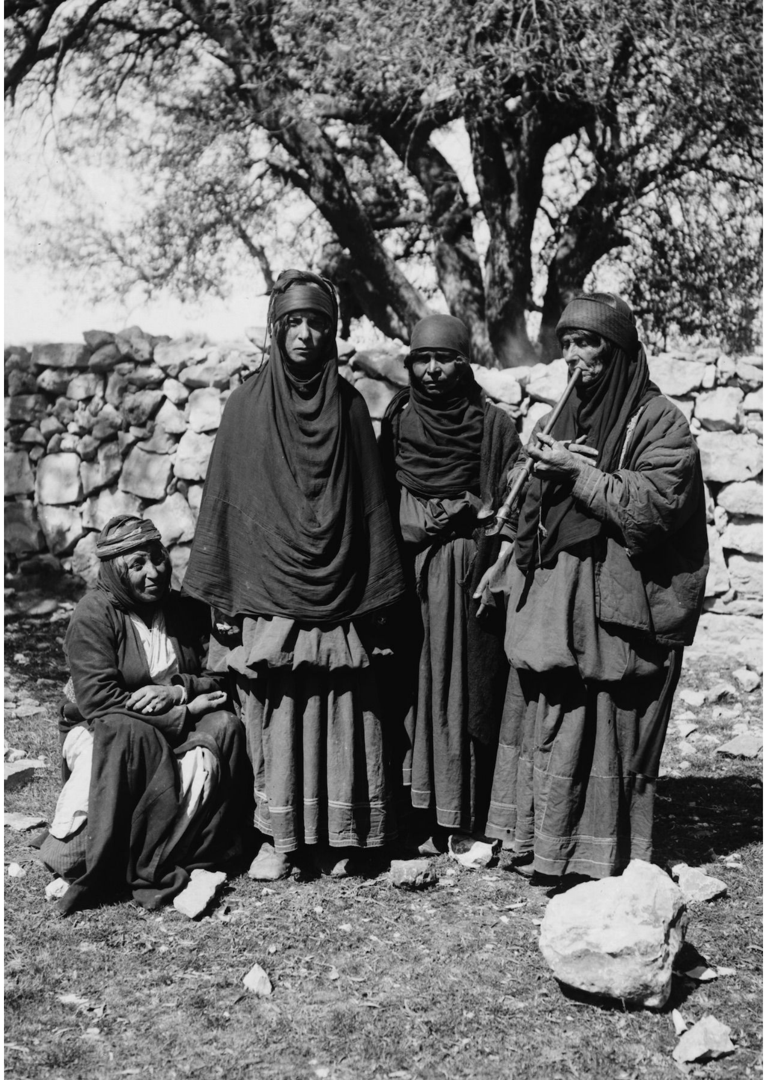






One of the most spectacular of the Bedouin dresses is the *thob ubb*, which was worn until quite recently in parts of Jordan, Palestine and southern Syria. The version from the Salt region of Jordan is about 3 by 3 metres in size and is worn with a huge pleat in the skirt section and with the sleeves acting as a head covering.

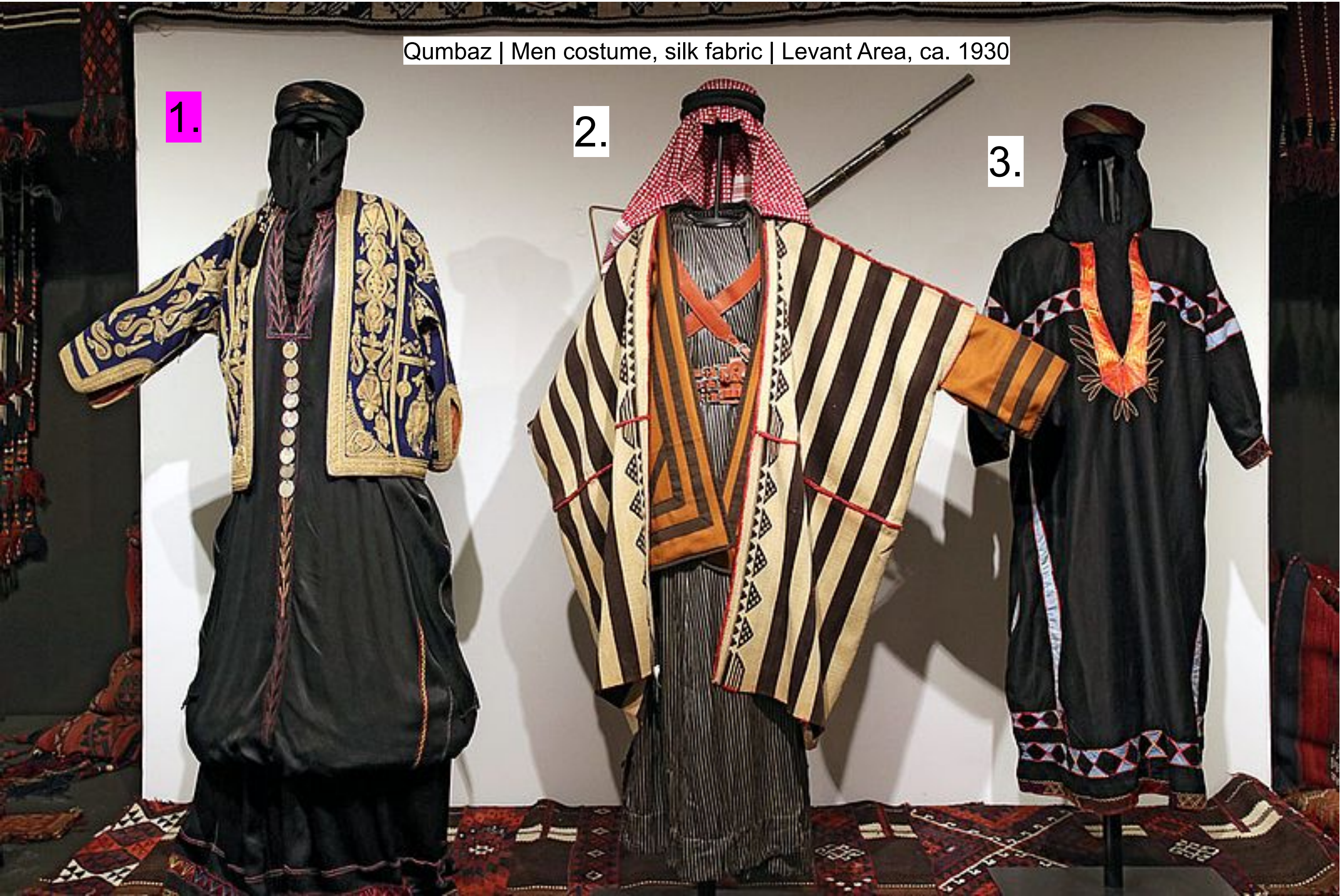
https://trc-leiden.nl/trc-digital-exhibition/index.php/from-kaftan-to-kippa/item/55-04-the-bedouin



Group of Bedouin women just outside of Jericho. They are wearing the thob ubb, c. 1910. Library of Congress LC-DIG-matpc-01273.

Thob Ubb | Everyday dress, silk fabric | Jordan, ca. 1930

Shirsh Sheghat | Everyday dress, cotton fabric | Irbid, Jordan, ca. 1946



https://universes.art/en/art-destinations/jordan/amman/museums/tiraz/costumes

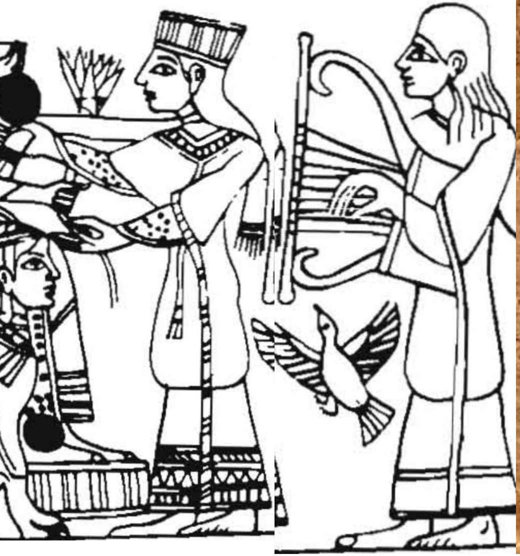
1. Thob Ubb
Everyday dress, silk fabric
Jordan, ca. 1930

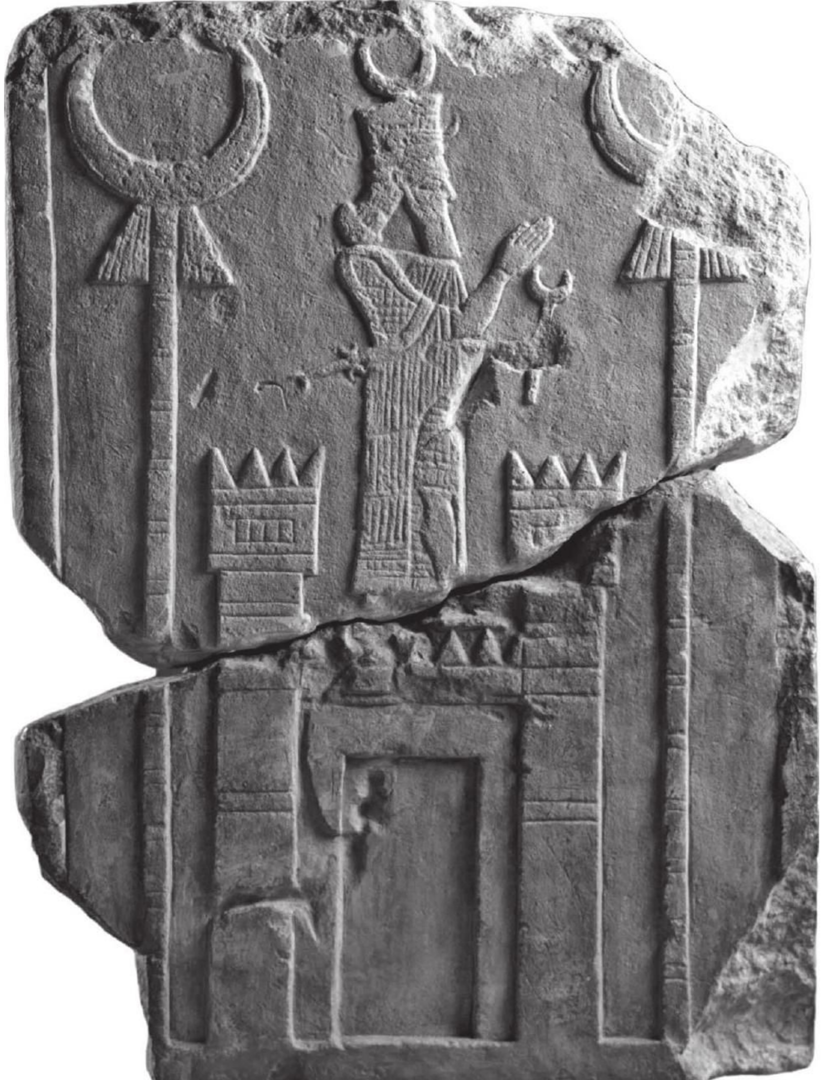
2. Qumbaz
Men costume, silk fabric
Levant Area, ca. 1930

3. Shirsh Sheghat
Everyday dress, cotton fabric
Irbid, Jordan, ca. 1946

Tiraz: Widad Kawar Home for Arab Dress
Research and exhibition centre of the largest collection of Jordanian and Palestinian costumes from the 19th and 20th century, including weavings, home utensils and jewelry.

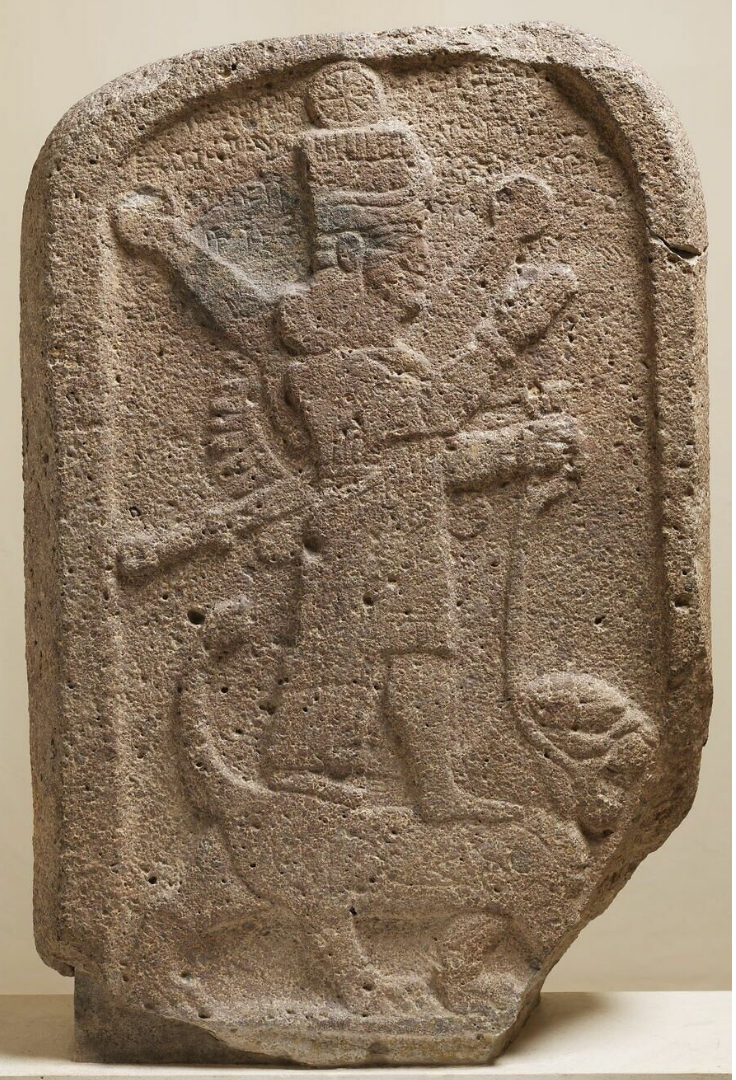
https://universes.art/en/art-destinations/jordan/amman/museums/tiraz/woven-2





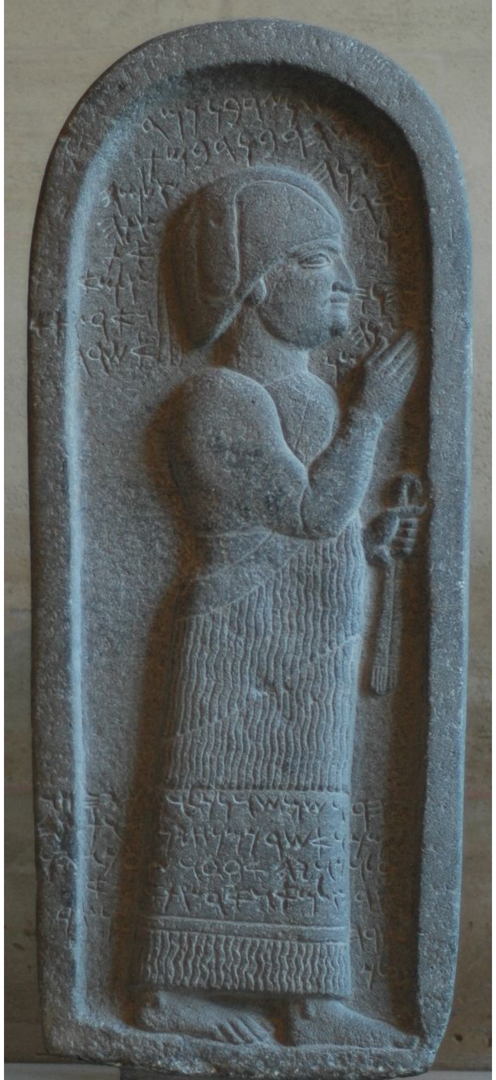
https://share.google/XIfGI9EJX3VGFLvoc

Found at til barsip



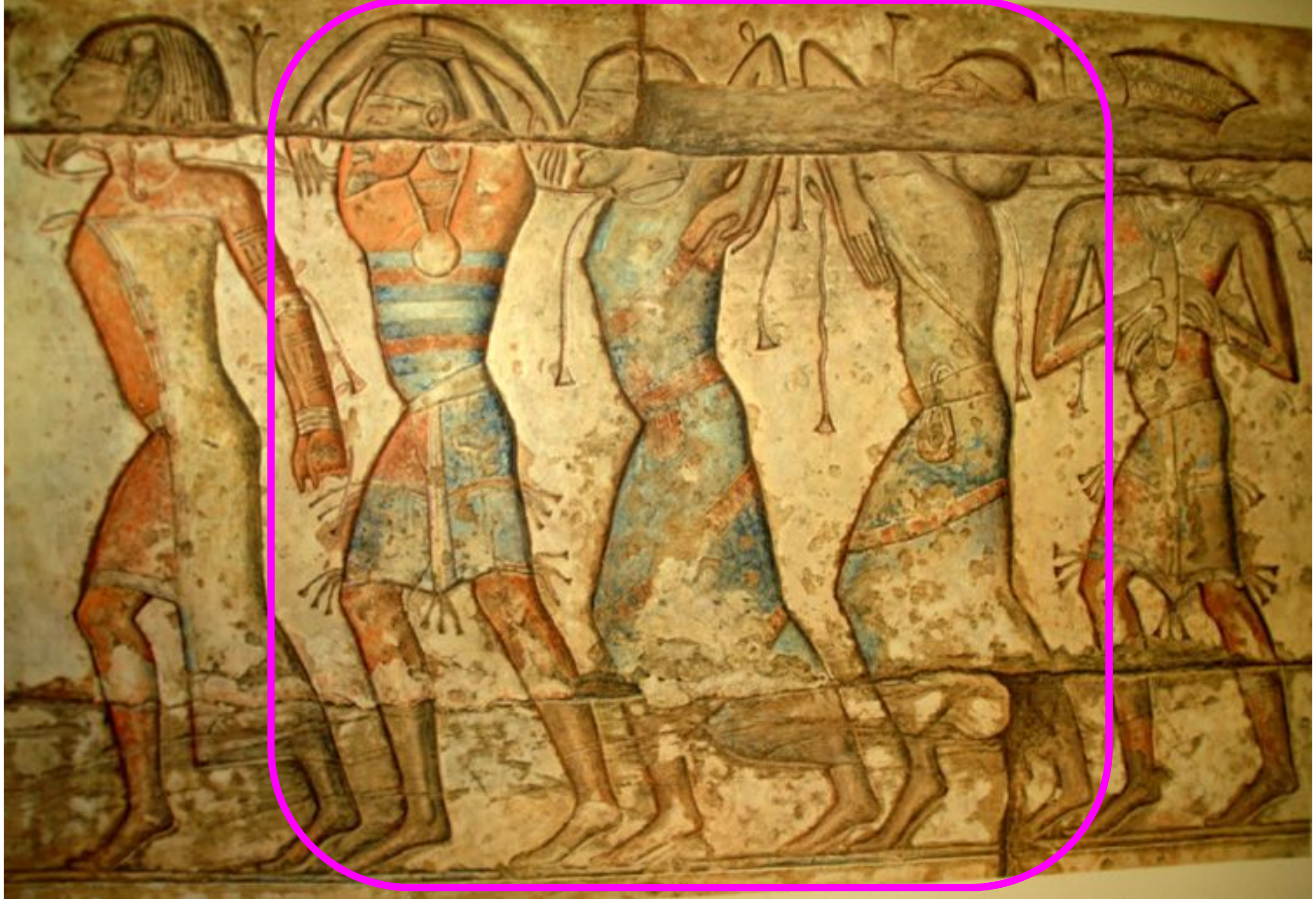
Stele depicting the goddess Ishtar of Arbela on a lion, stone, 8th century BCE, from the site of Til Barsip, item from the collection of the Louvre. Inscription: To Ištar who lives in Arbail, his mistress, Aššur-dūr-pānīya, governor of Kar-Shalmaneser, has dedicated (this stele) for his life

https://en.wikipedia.org/wiki/Ishtar_of_Arbela



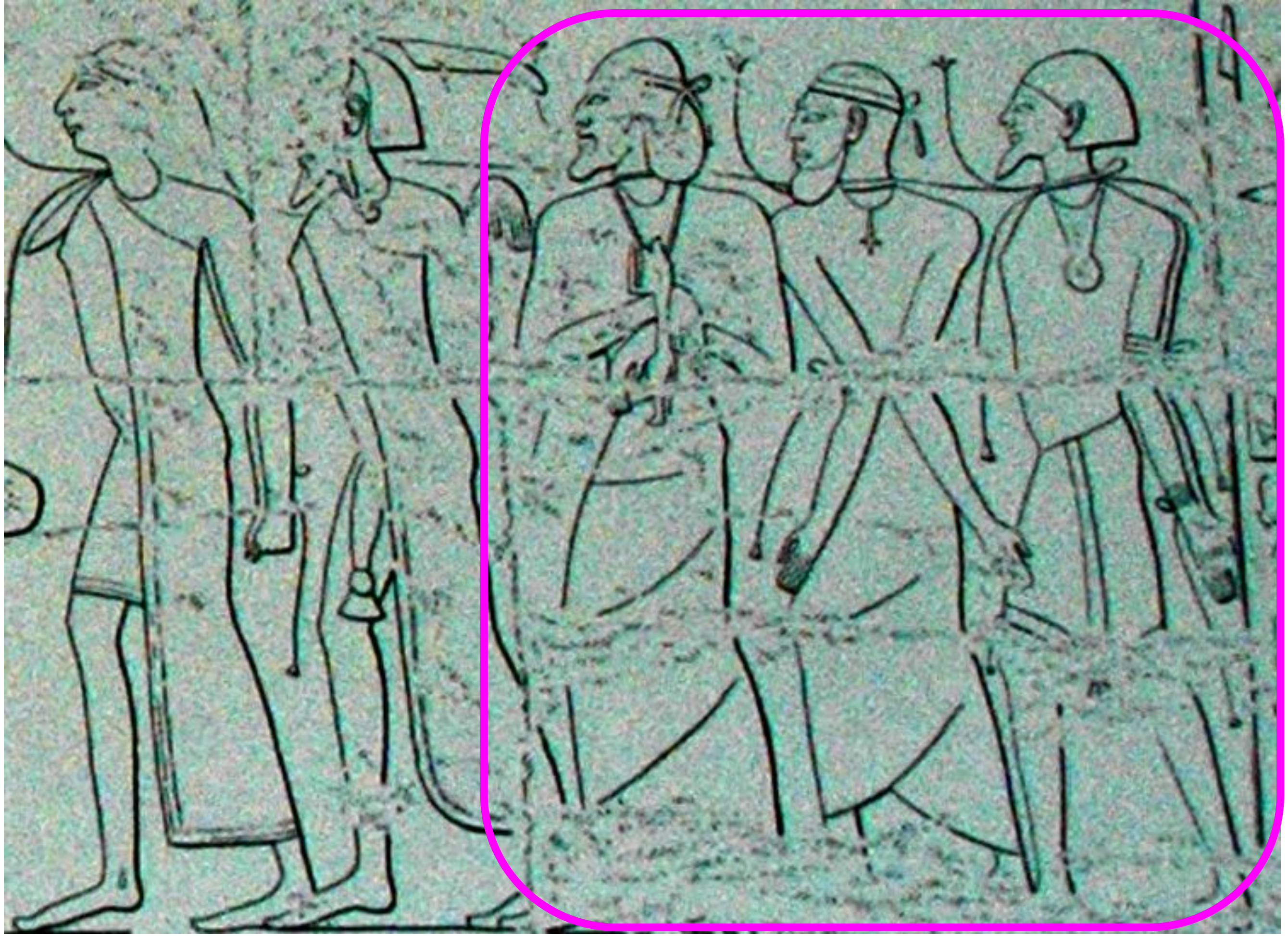
Basalt funeral stele bearing an Aramaic inscription, ca. 7th century BC. Found in Neirab or Tell Afis (Syria).

https://commons.wikimedia.org/wiki/File:Aramean_funeral_stele_Louvre_AO3026.jpg

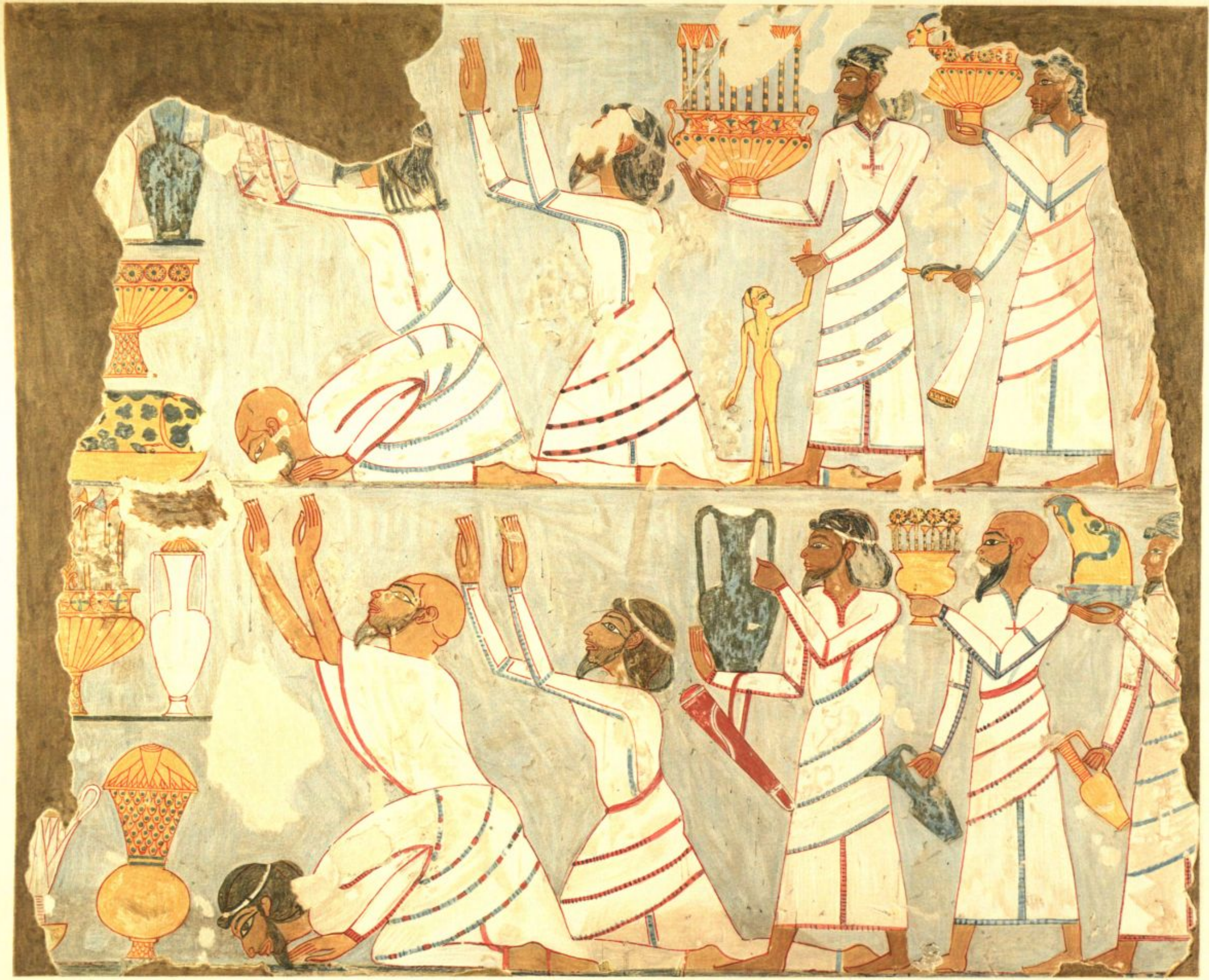


Shekelesh, two possible **Canaanite** or **Syrian**

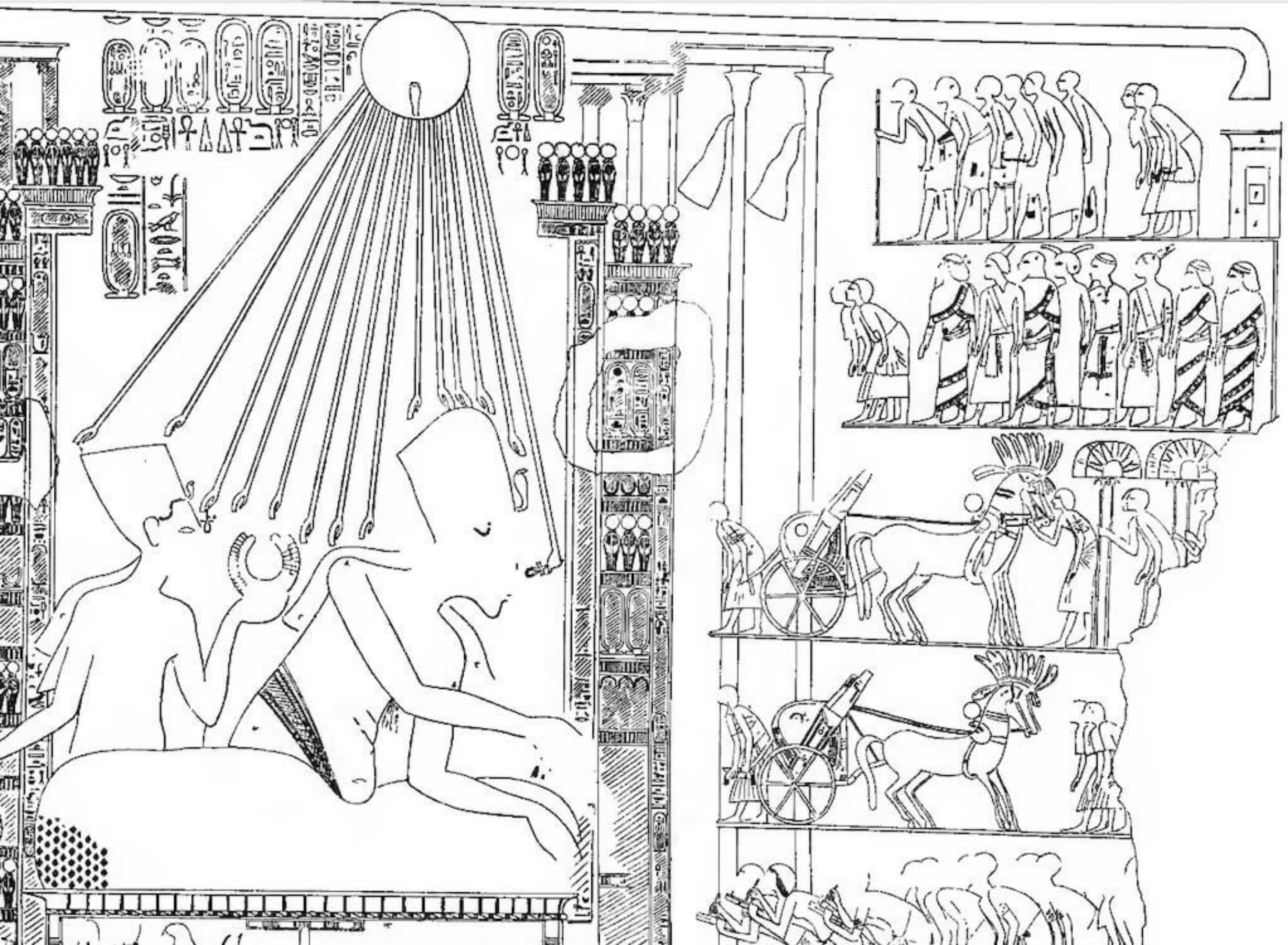
Beautiful well preserved representation of captive Sea Peoples and other prisoners from *Medinet Habu* temple. These prisoners are related to the **Ramesses III** Libyan and Asiatic war campaign. From left to right they can be identify as: **Labu**, **Shekelesh**, two possible **Canaanite** or **Syrian** and a **Peleset**. This scene is a clear example of how the Egyptian sculptures and reliefs were colorfull decorated.



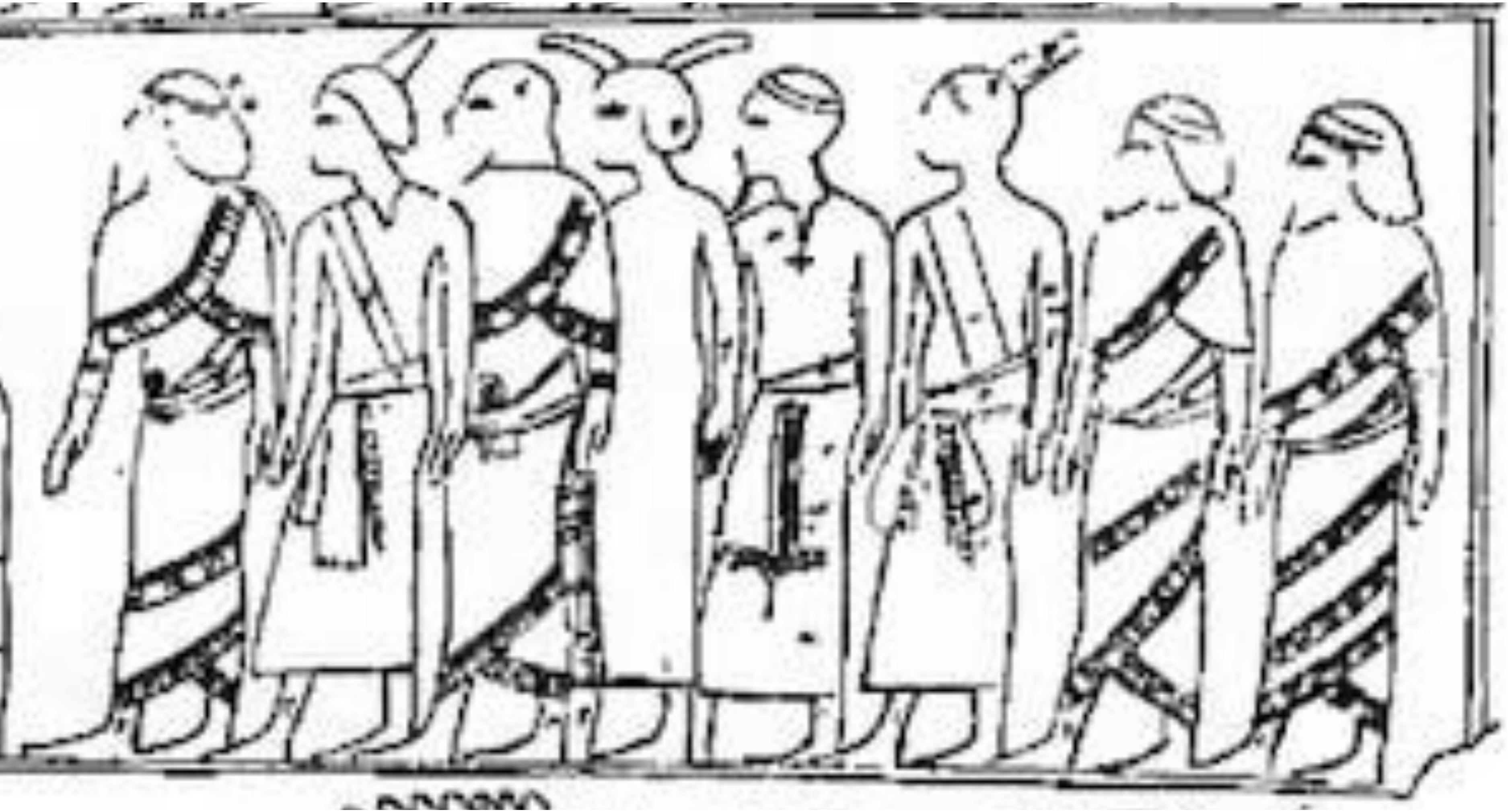
From left to right they can be identify as: Unknown Asiatic prisoner, **Meshwesh**, a possible **Canaanite** or **Syrian**, unknown Asiatic prisoner, and a possible **Shekelesh.**

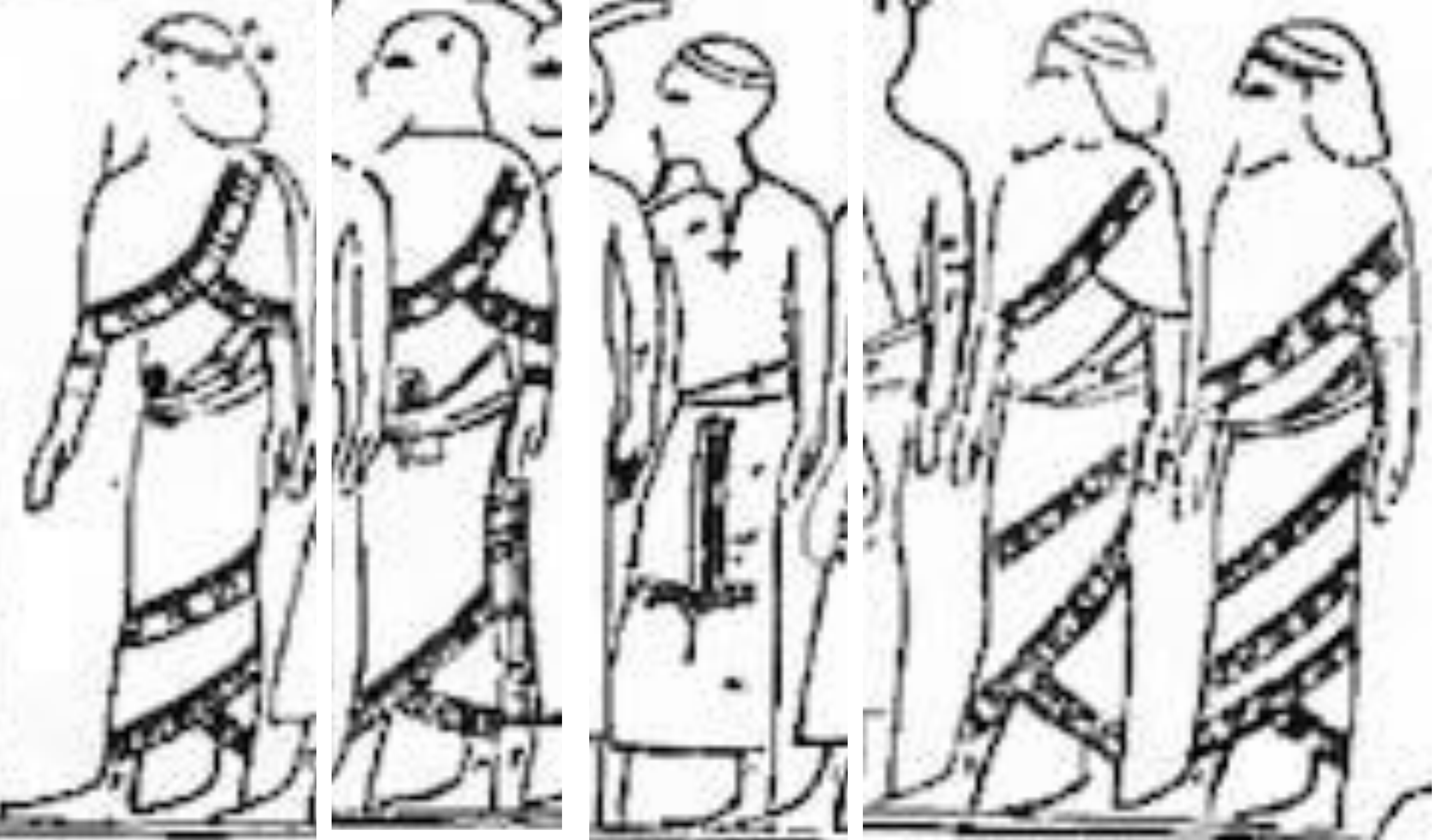


https://isac.uchicago.edu/sites/default/files/uploads/shared/docs/paintings1.pdf



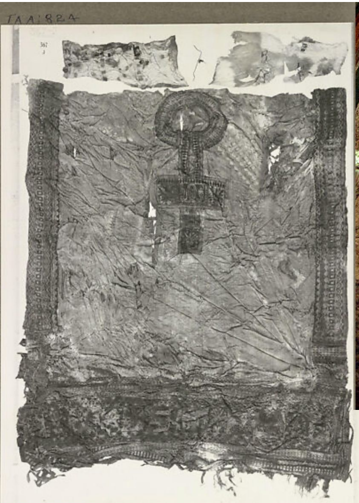
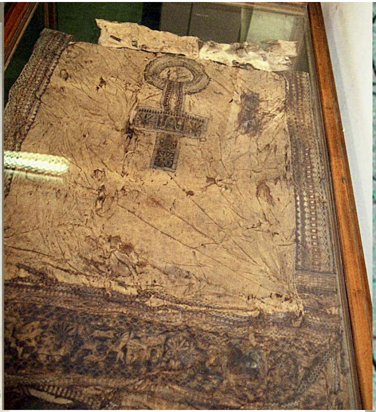
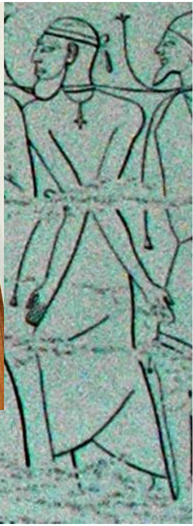
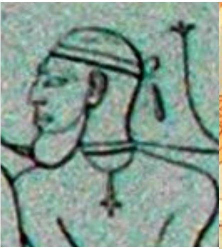
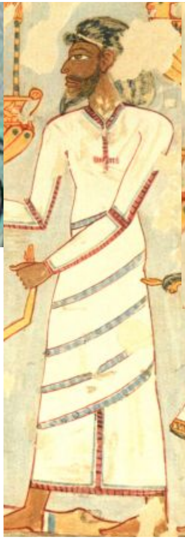
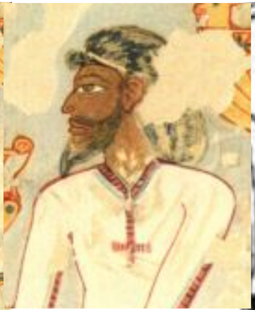
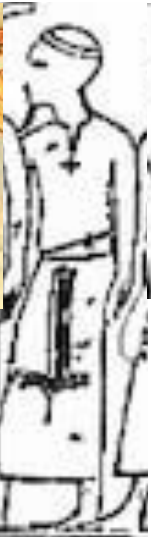
https://www.asor.org/anetoday/2024/06/egyptian-tombs-delegations





3,300 year old Syrian tunic of Tutankhamun. Woven pattern bands with his royal name inscribed on cartouches. El Cairo Egyptian Museum. Circa 1320 B.C.

https://www.reddit.com/r/ArtefactPorn/comments/185cmf8/3300_year_old_syrian_tunic_of_tutankhamun_woven/

Tutankhamun, as a young adult, wearing the 'Falcon Robe' / 'Blue Tunic'

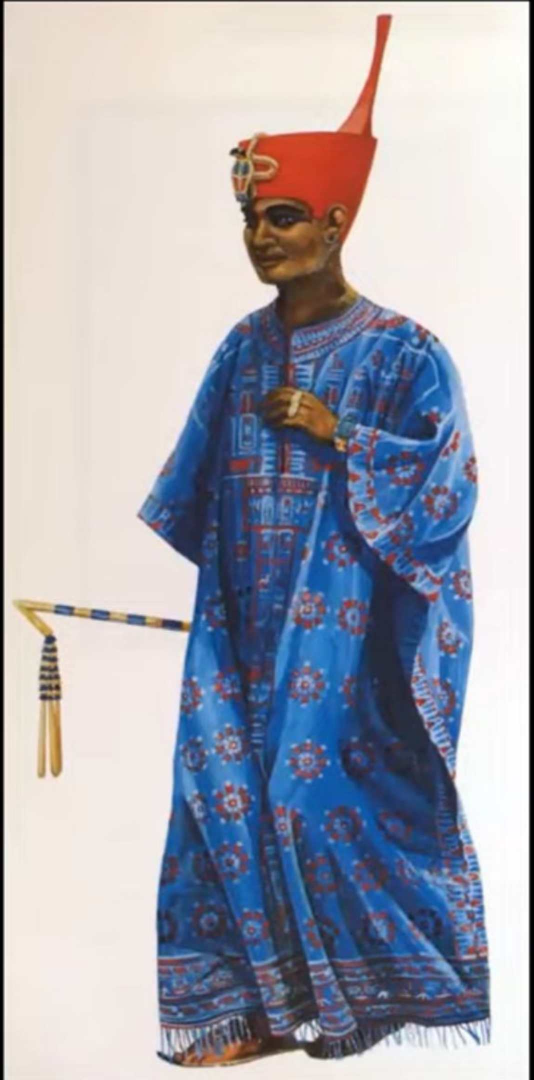


Image © Gillian Vogelsang-Eastwood
Tutankhamun's Wardrobe, 1999, p. 46

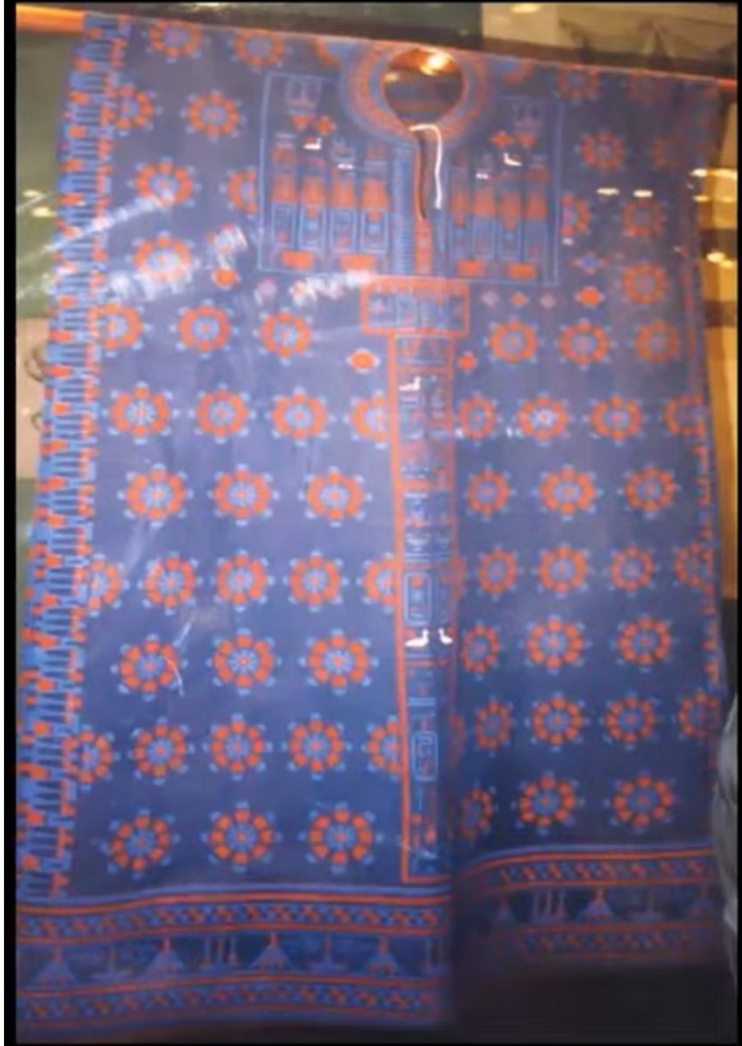
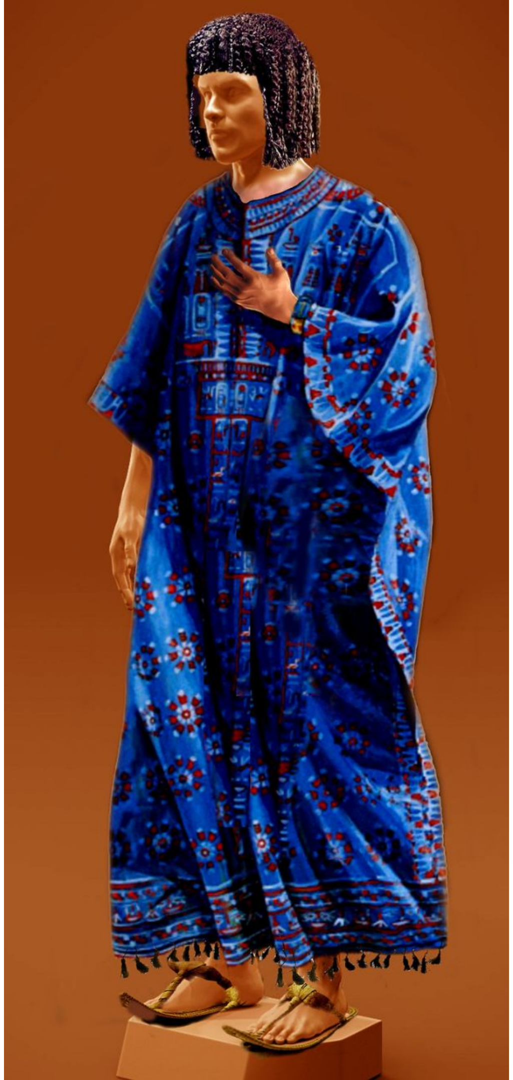
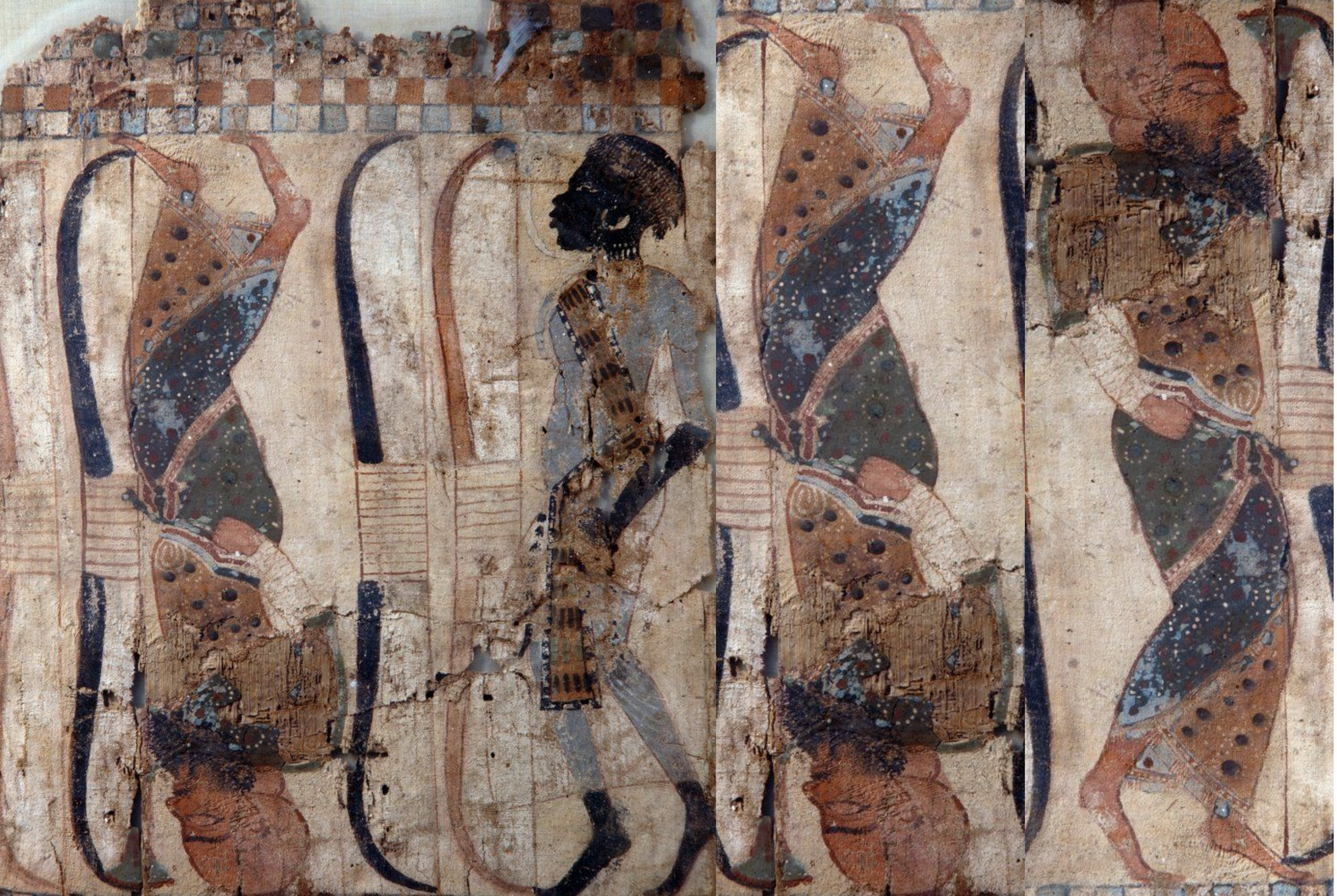


Image © Textile Museum Sweden

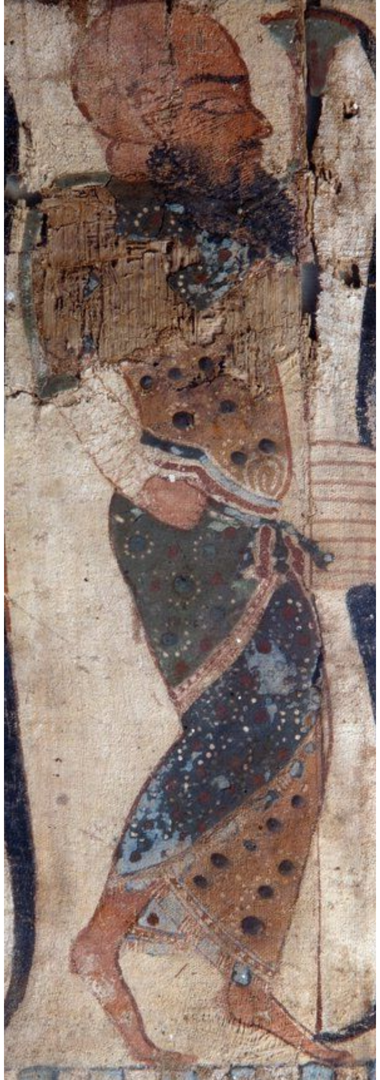
397 Sandalen





(Prisoners of conquered countries, painted on material from Tomb of Tutankhamun, Egyptian civilization, New Kingdom, Dynasty XVIII, Detail of face) Egyptian 18th dynasty

https://www.meisterdrucke.com/kunstdrucke/Egyptian-18th-Dynasty/1484109/Gefangene-eroberter-L%C3%A4nder,-gemalt-auf-Material-aus-dem-Grab-von-Tutanchamun,-%C3%A4gyptische-Zivilisation,-Neues-Reich,-Dynastie-XVIII,-Detail-des-Gesichts.html



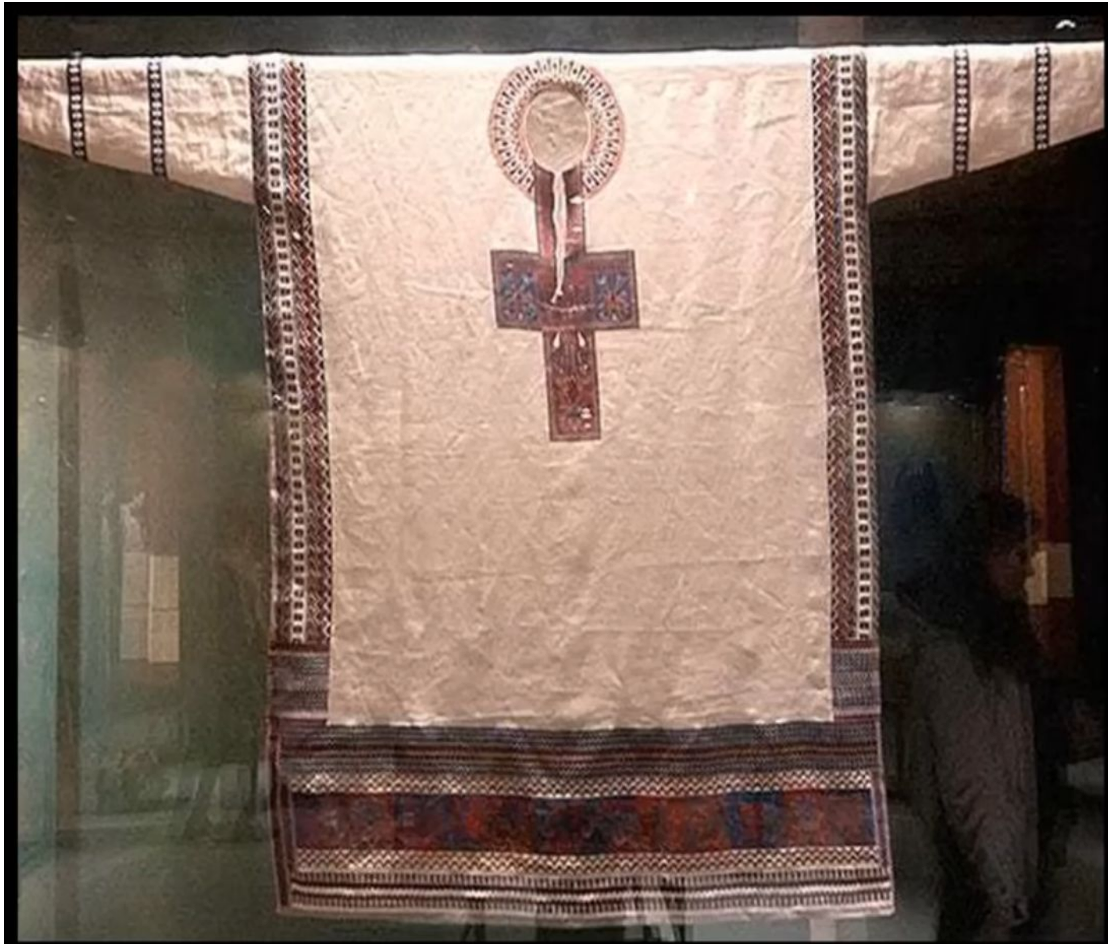
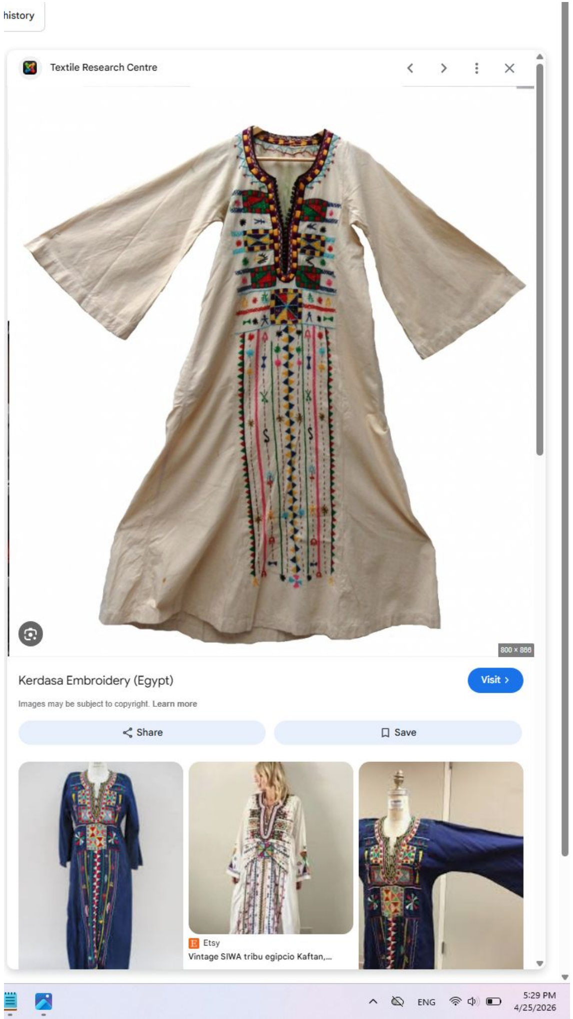


Image © Textile Museum of Sweden



Textile Research Centre

Kerdasa Embroidery (Egypt)

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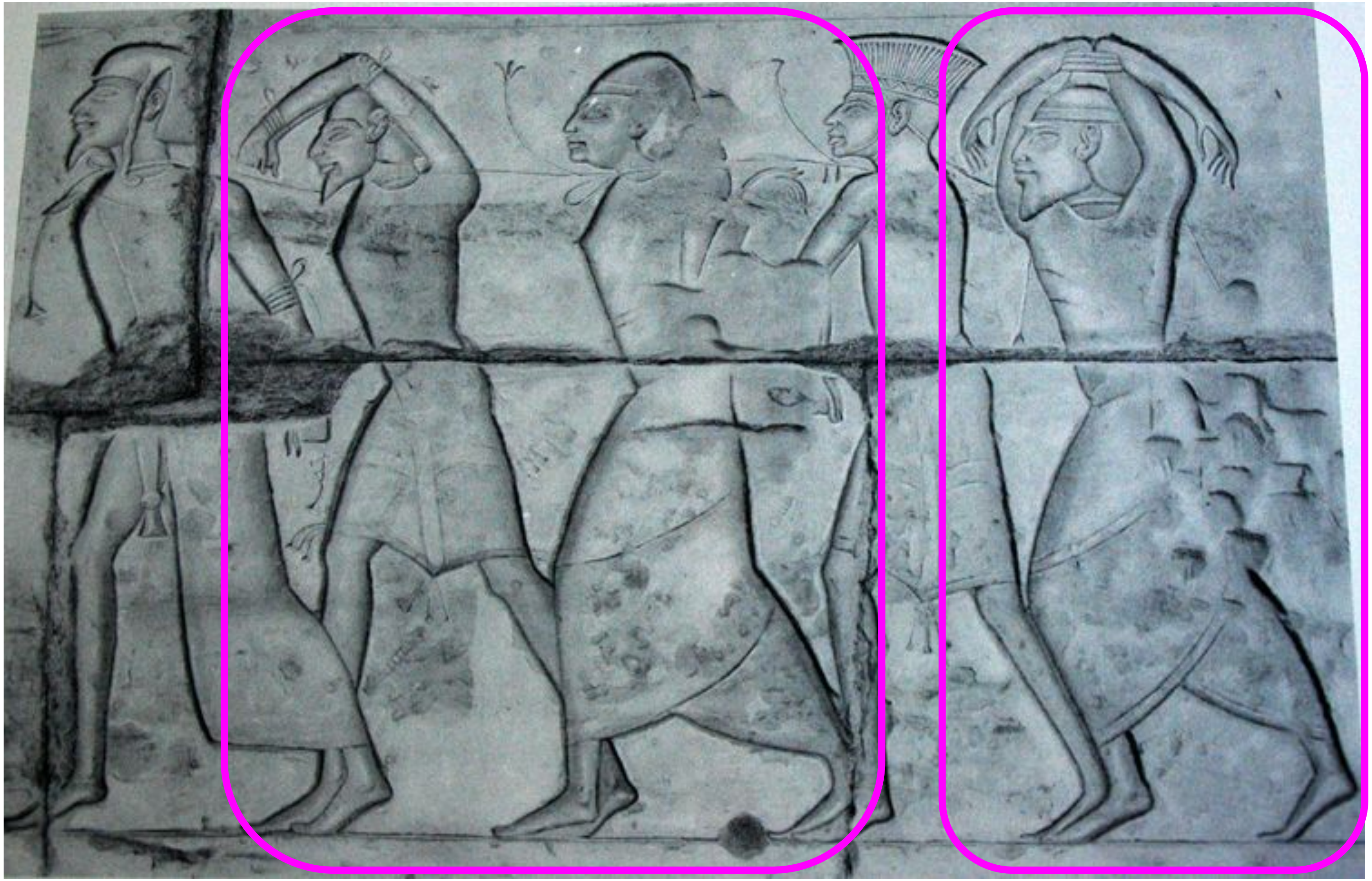
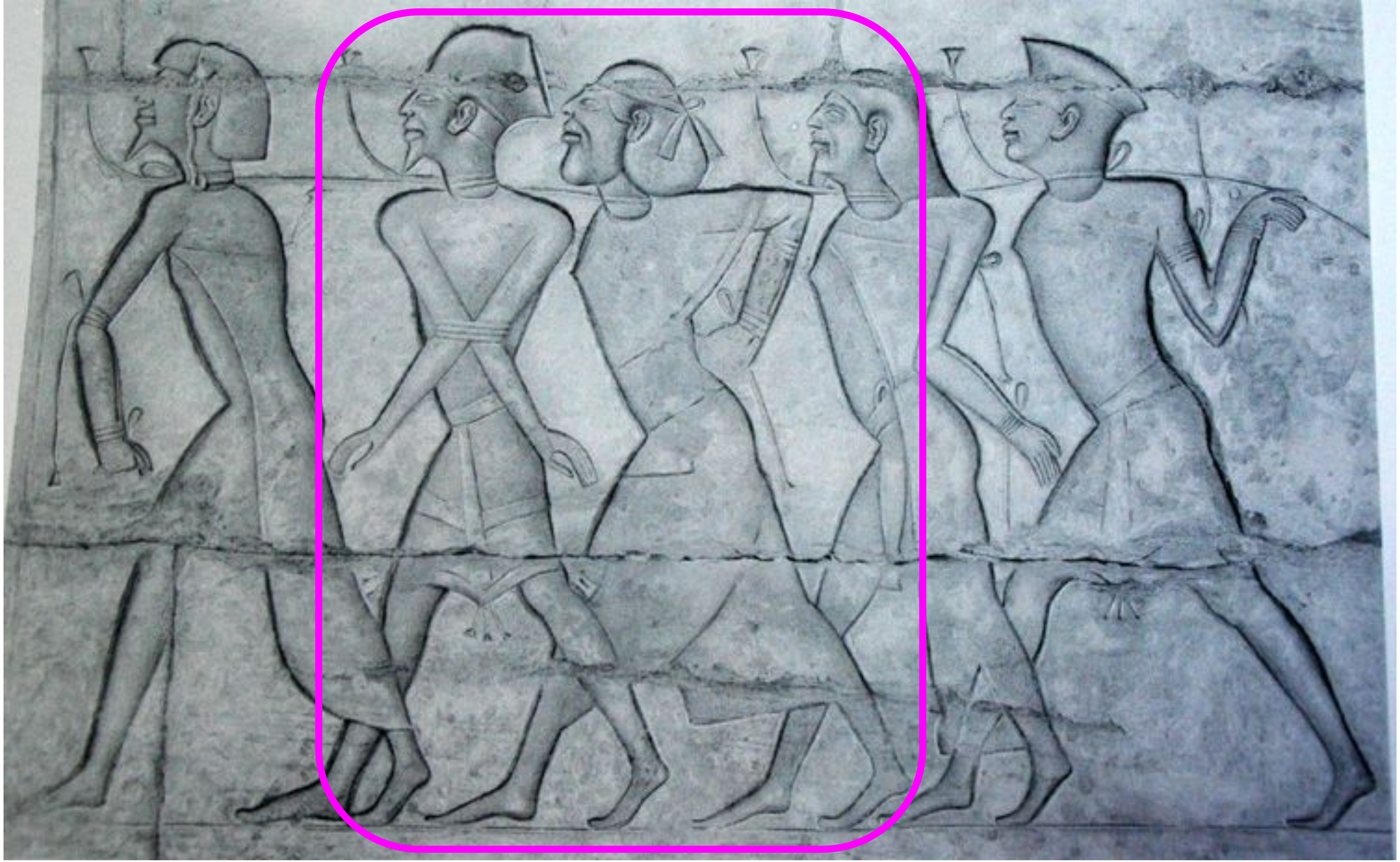


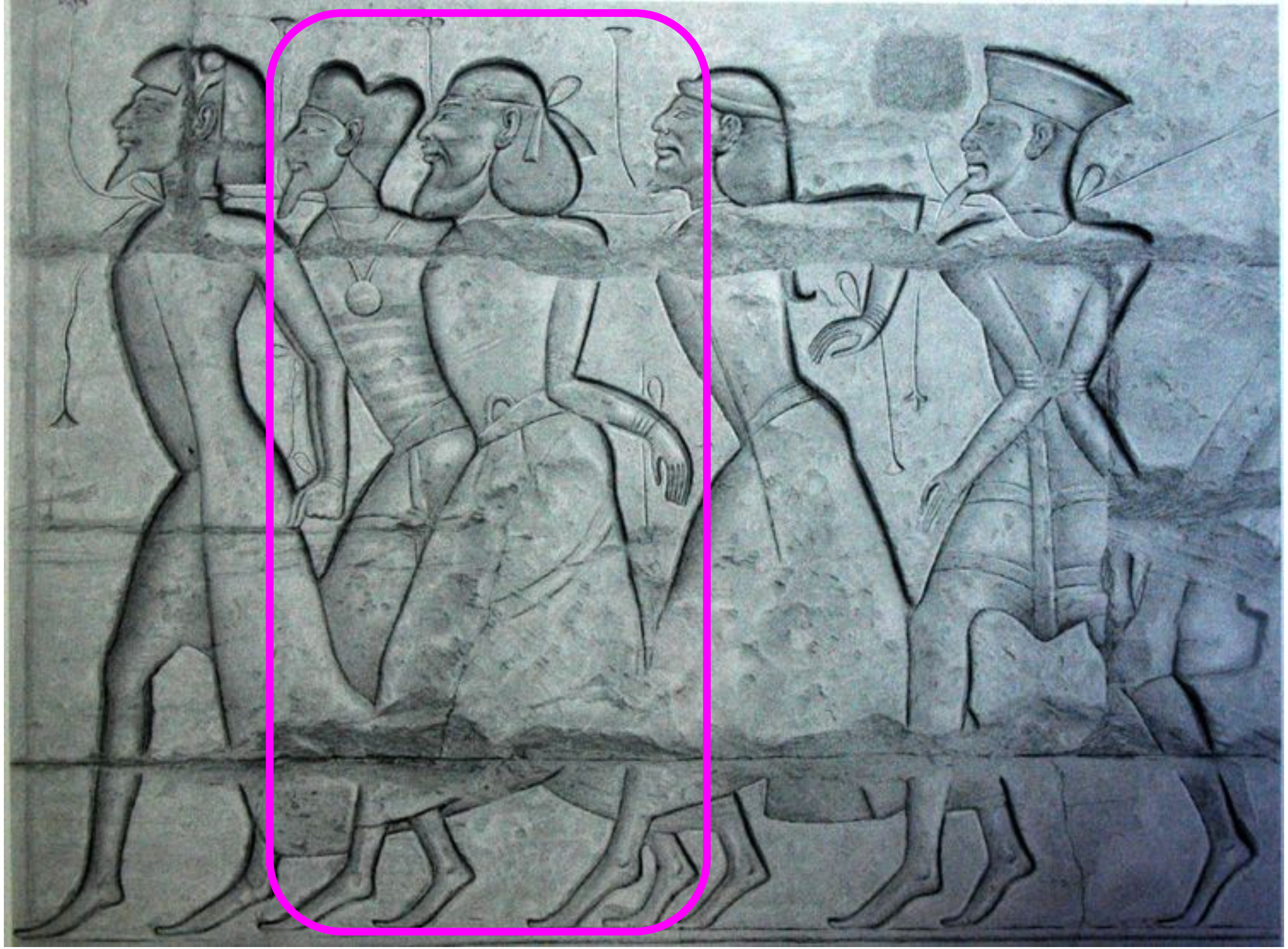
Other well preserved representation of captive Sea Peoples and other prisoners from *Medinet Habu* temple. These prisoner are related to the **Ramesses III** war campaign in *Amor*. From left to right they can be identify as: **Meshwesh** (or **Labu**), a possible **Shekelesh**, a possible **Hittite/Chaldean**, a **Peleset** and a possible **Canaanite** or **Amorite** warrior.



https://www.salimbeti.com/micenei/sea.htm

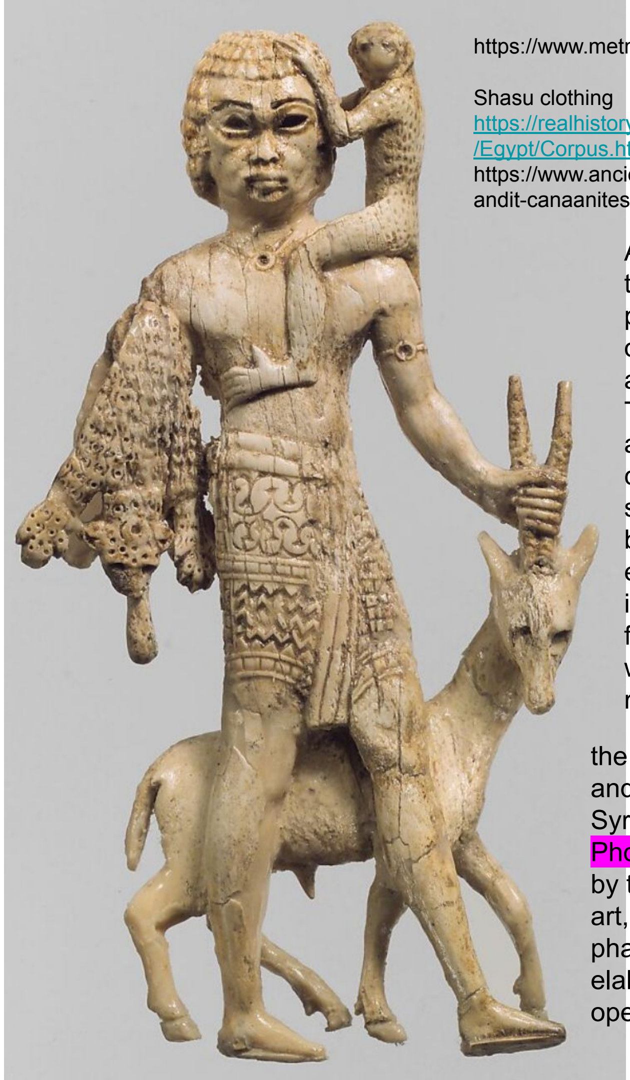
Another interesting well preserved representation of captive Sea Peoples and other prisoners from *Medinet Habu* temple. These prisoner are related to the **Ramesses III** war campaign in *Amor*.

From left to right they can be identify as: **Labu**, Unknown prisoner (possible **Shasu**), a possible **Canaanite**, Unknown Asiatic prisoner and a possible **Denyen.**



Well preserved representation of captive Sea Peoples and other prisoners from *Medinet Habu* temple. Also these prisoner are related to the **Ramesses III** war campaign in *Amor*.

From left to right they can be identify as: **Labu**, a **Shekelesh** , two possible **Canaanite** or **Syrian** warriors and a possible **Denyen**.



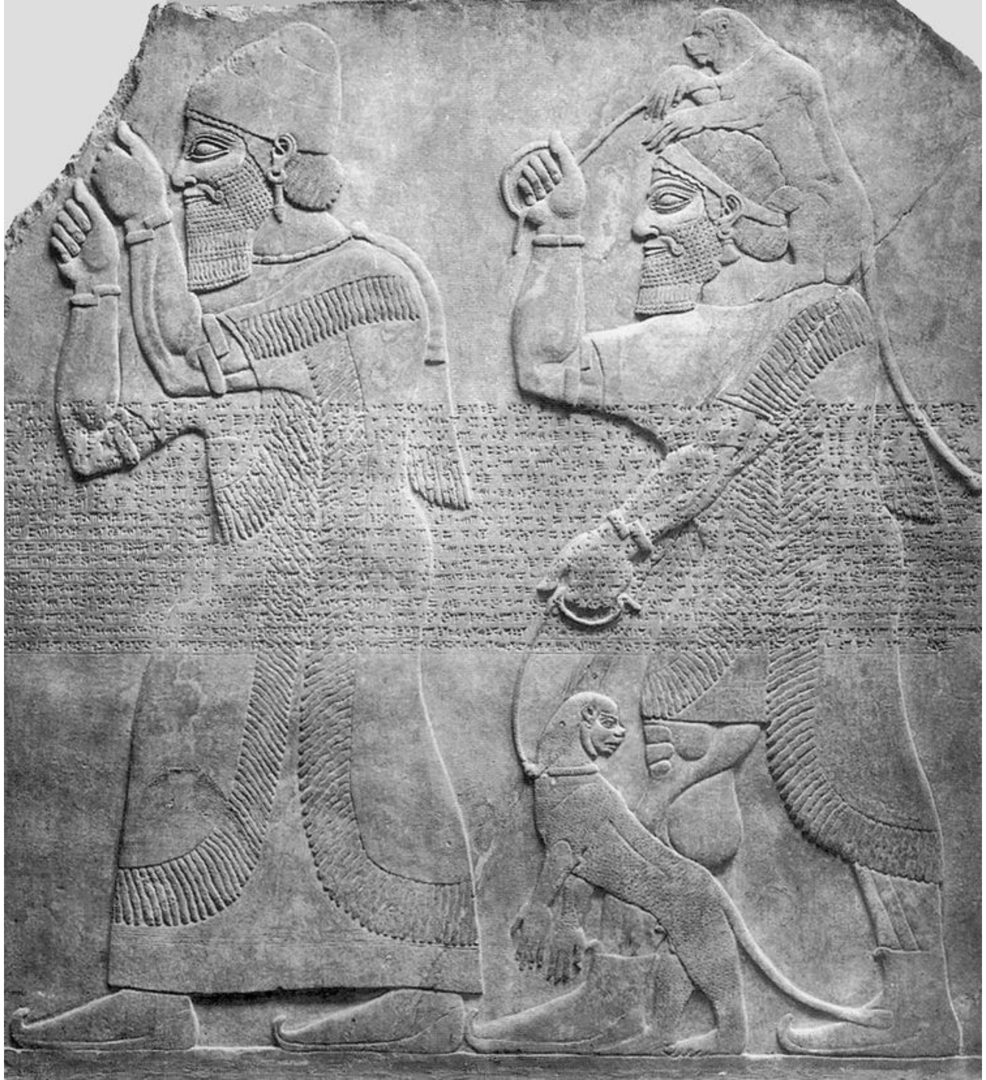
https://www.metmuseum.org/art/collection/search/325089

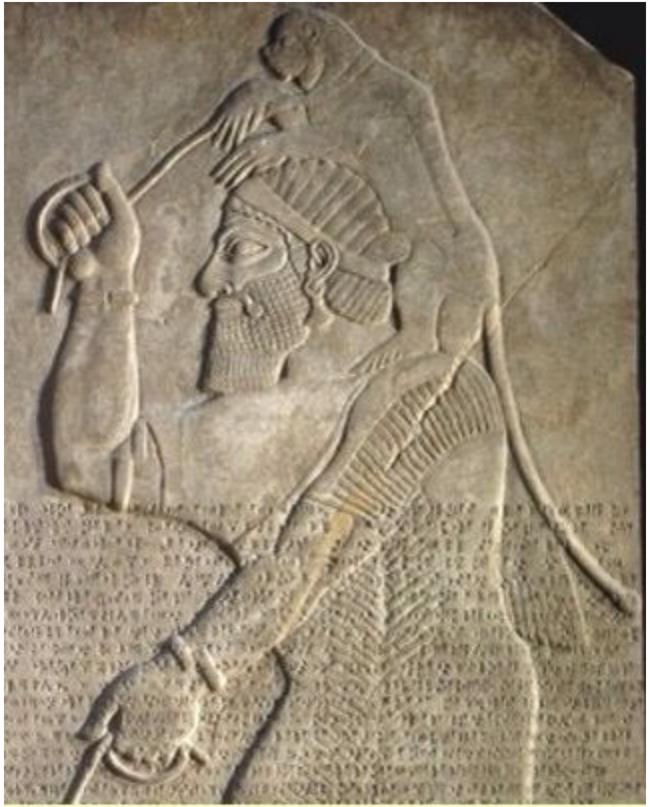
Shasu clothing
https://realhistoryww.com/world_history/ancient//Misc/Common/Egypt/Corpus.htm
https://www.ancientpages.com/2019/01/14/mysterious-shasu-bandit-canaanites-or-israelites/

A frontally facing male, striding to the right with his lower body in profile, grasps the horns of an oryx (a species of desert-dwelling antelope) that strides behind him. The male figure's eyes, necklace, and armlet were carved to receive colored glass or semiprecious stone inlays. He wears a short kilt belted with a long sash, embroidered with decoration including two uraei (mythical, fire-spitting serpents), zig-zags, wavy lines, small squares, rosettes, diamonds, and circles.

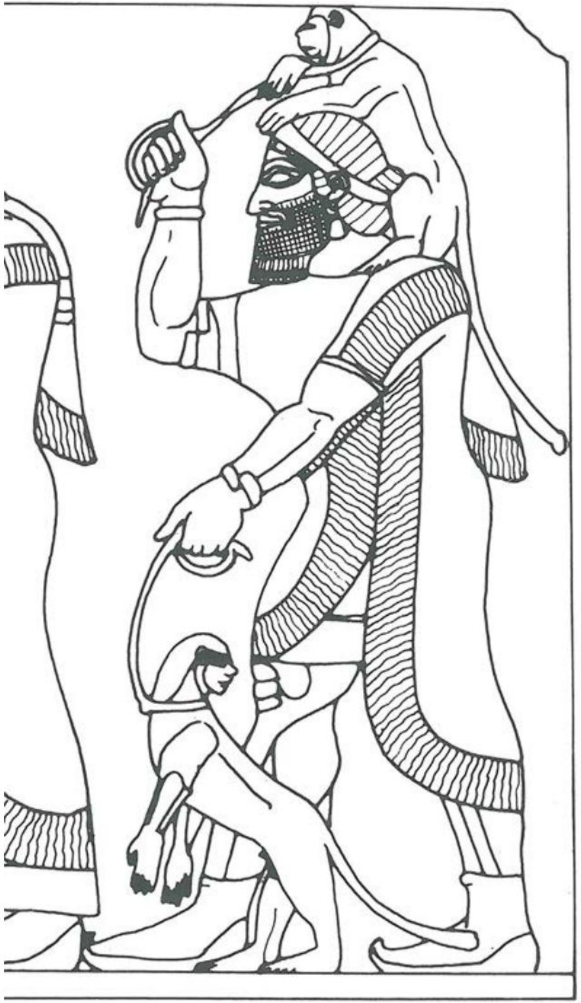
the majority of the ivories display images and styles related to the arts of North Syria and the Phoenician city-states. Phoenician style ivories are distinguished by their use of imagery related to Egyptian art, such as sphinxes and figures wearing pharaonic crowns, and the use of elaborate carving techniques such as openwork and colored glass inlay.

This is a visual record carved in stone, showing gifts given to Assyrian king Ashurnasirpal II in 870 BC. He had come to the Mediterranean shore for the purpose of opening trade routes for his people. The Phoenicians, ever ready to increase their trade opportunities, gave the king gifts of gold, silver, copper, tin and fine linen garments. They also gave him two monkeys. This last gift was so rare and exotic that the king commemorated it on the wall of his royal palace at Nimrud, in what is now called Iraq. This image shows a **Phoenician merchant** bringing the two monkeys to the king.



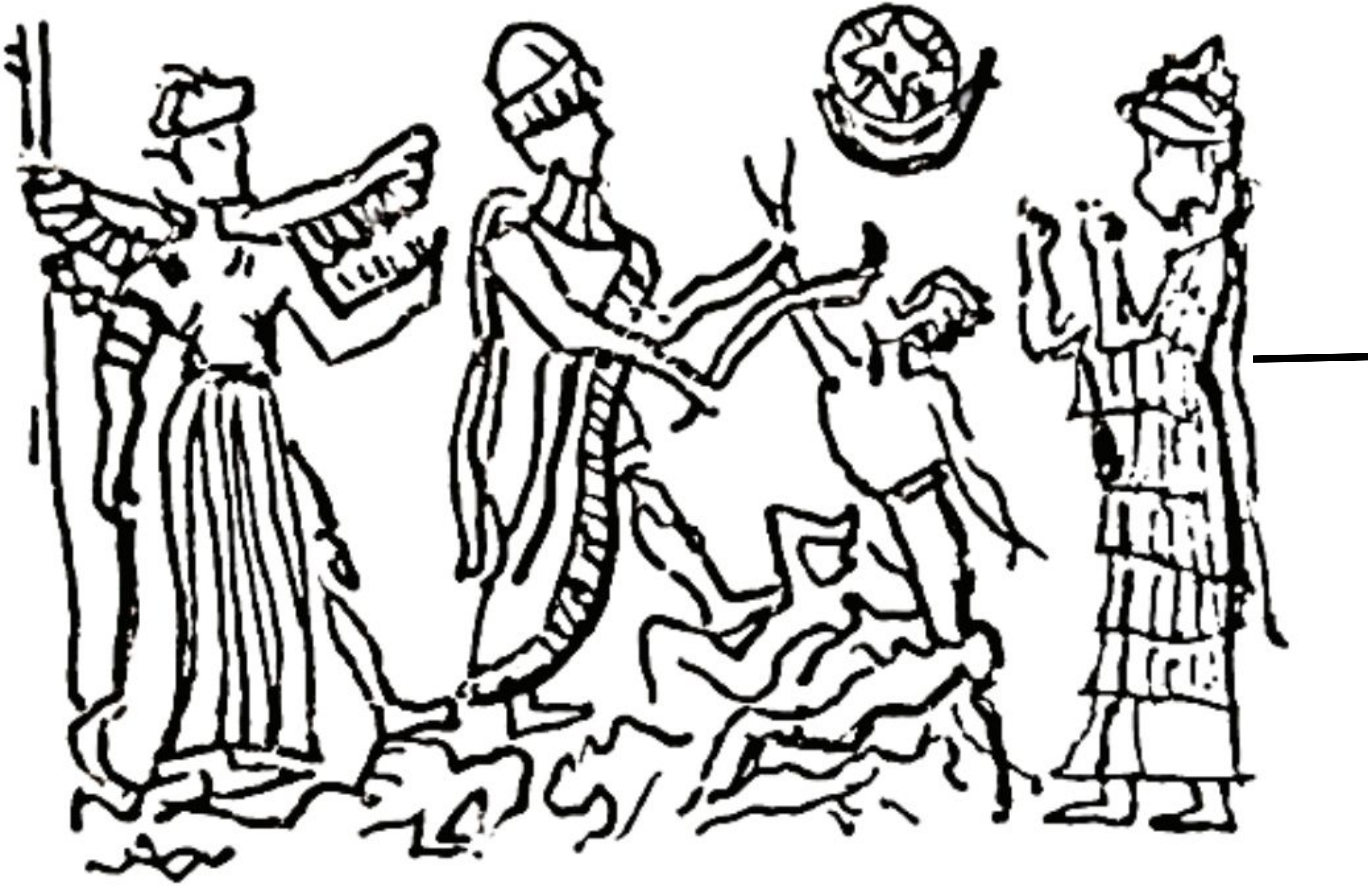


Phoenician with Monkeys
Relief from the Palace of Assyrian King
Ashurnasirpal II (883 - 859 B.C.)

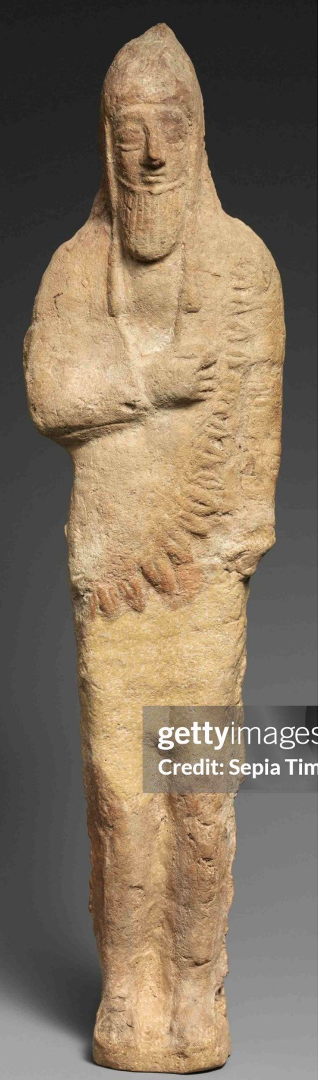


Relief of tribute bearer from palace of Ashurnasirpal II (after Aubet 2001, fig. 27).

https://www.academia.edu/40765644/Marginalizing_Civilization_the_Phoenician_Redefinition_of_Power_ca_1300_800_BCE



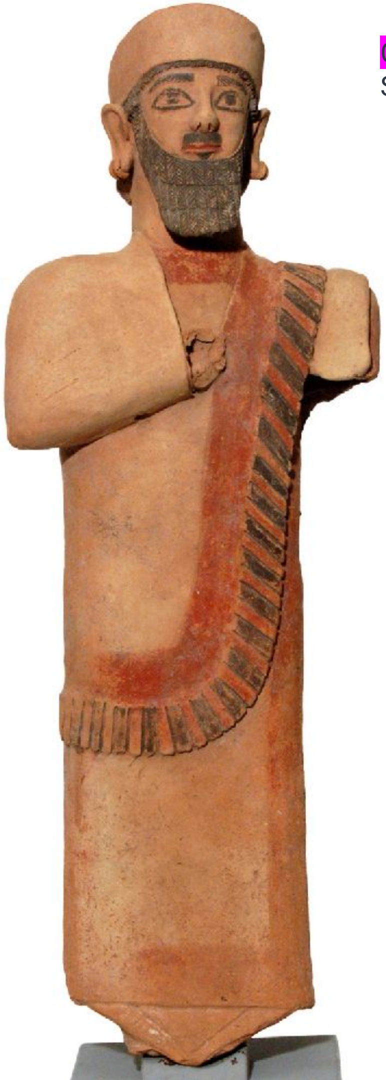
Streamer or maybe long pigtail/hair


gettyimages
Credit: Sepia Tim

Standing male figurine of an 'Assyrian' type, Cypro-Archaic, mid-7th-end of the 6th century B.C., Cypriot, Terracotta; mold-made, H. 16 5/16 in. (41.5 cm), Terracottas, Mold-made figurines like this one are usually categorized as Assyrian or Phoenician.This figurine is the largest of its type ever found.

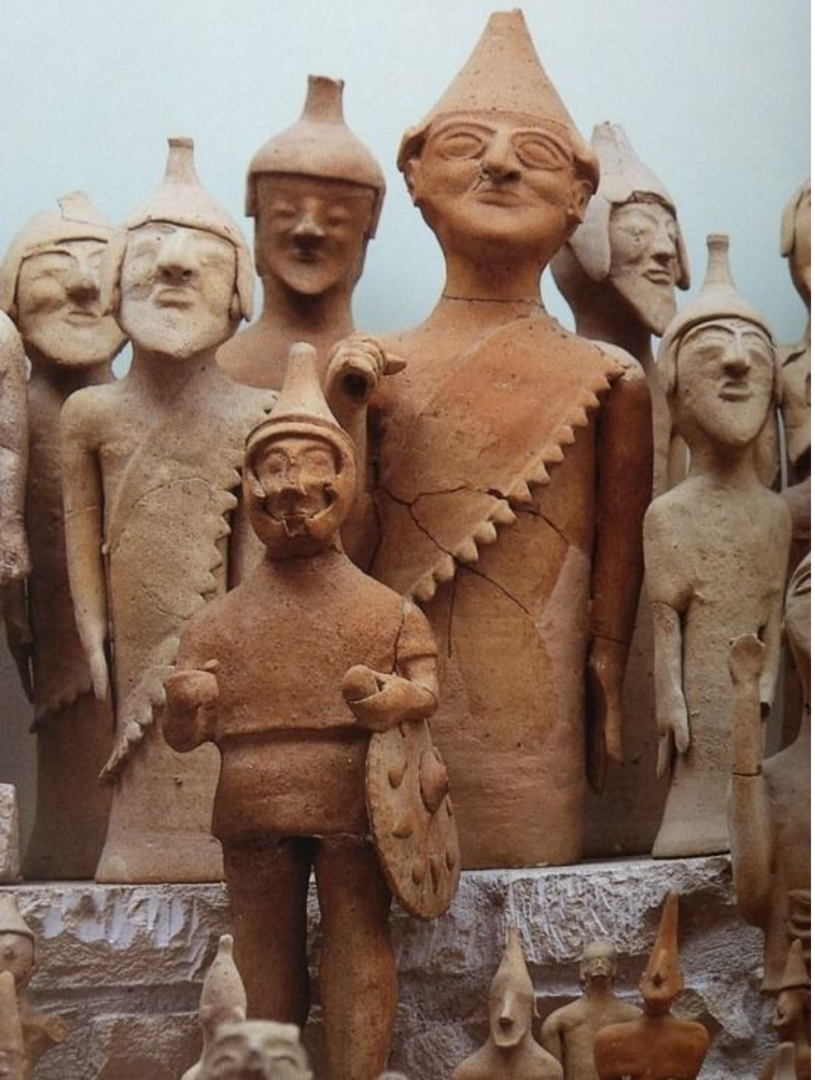
https://www.gettyimages.ae/detail/news-photo/standing-male-figurine-of-an-assyrian-type-cypro-archaic-news-photo/1215960363?adppopup=true

https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.alamy.com%2Fstock-photo%2Fphoenician-type.html&psig=AOvVaw1j630DkcArqMsJVqto44o7&ust=1733571478337000&source=images&cd=vfe&opi=89978449&ved=0CBcQjhxqFwoTCODAmZqHk4oDFQAAAAAdAAAAABBy

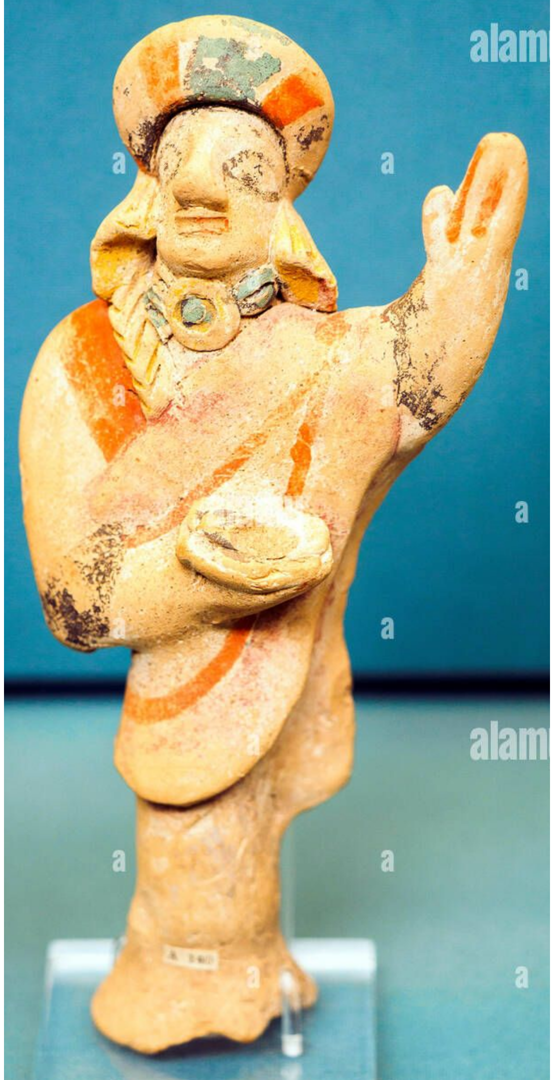


Cypriot mould-made hollow figurine from Salamis-Toumba, now in the British Museum

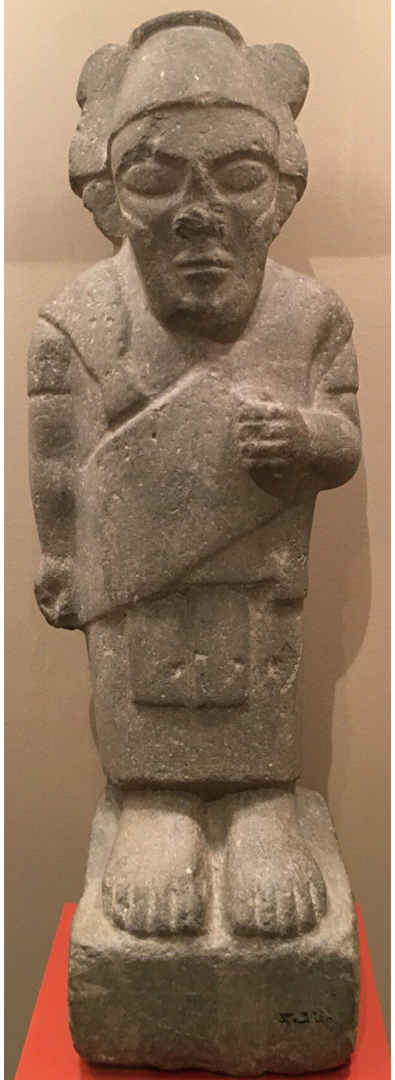
https://www.semanticscholar.org/paper/Cypriot-terracotta-figurines-in-the-East-Aegean-as-Henke/26a0bacbde9f3f8255ed4e4b2cbf02bbed28b6da



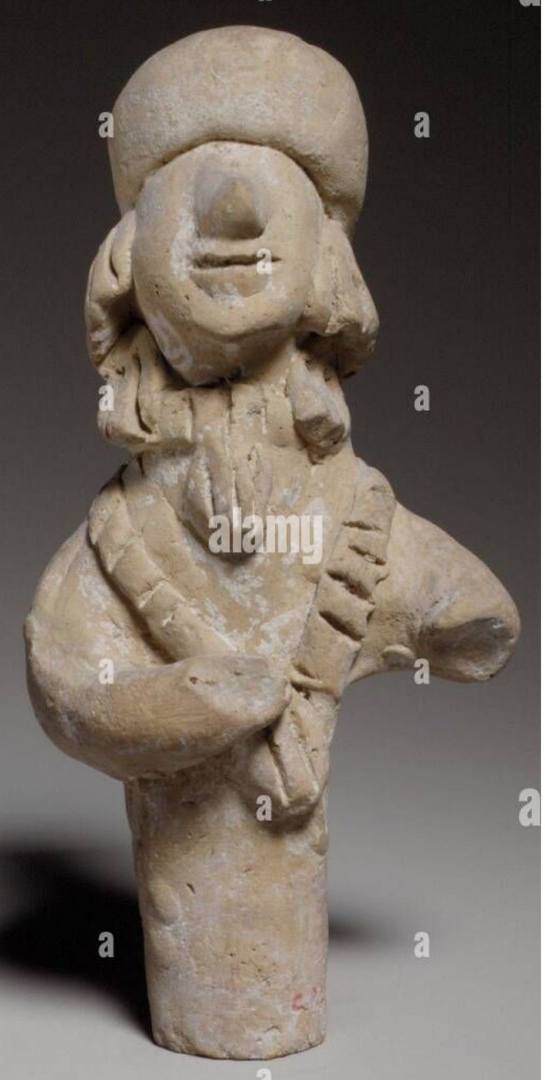
https://www.facebook.com/photo/?fbid=3655568817823268&set=pcb.3655650051148478

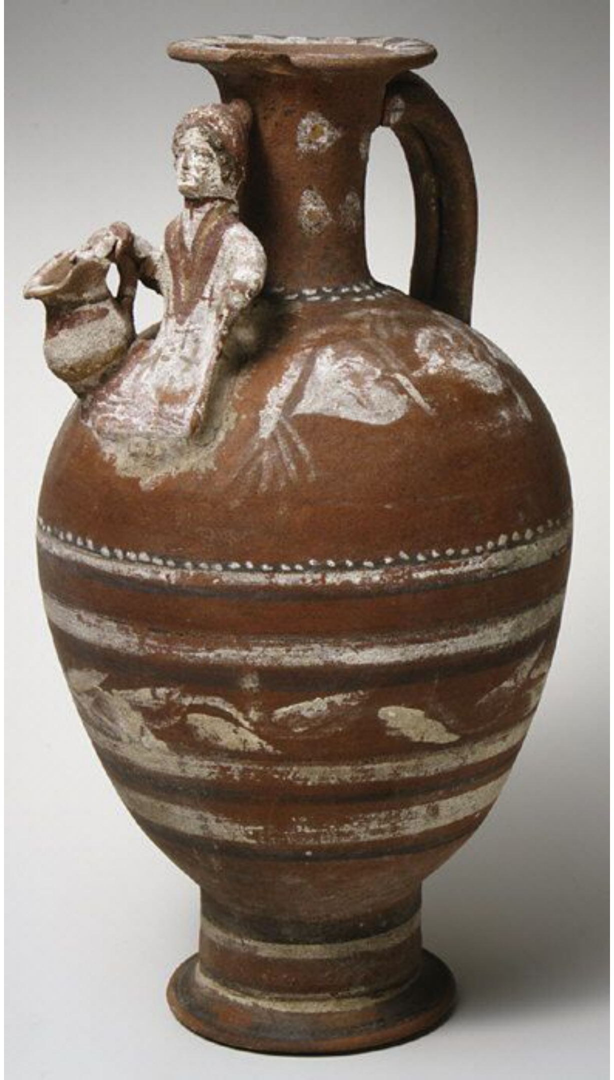


Terracotta figurine of a Female worshipper, 750 - 500 BC from a cave sanctuary near Lapithos, Cyprus Stock Photo - Alamy



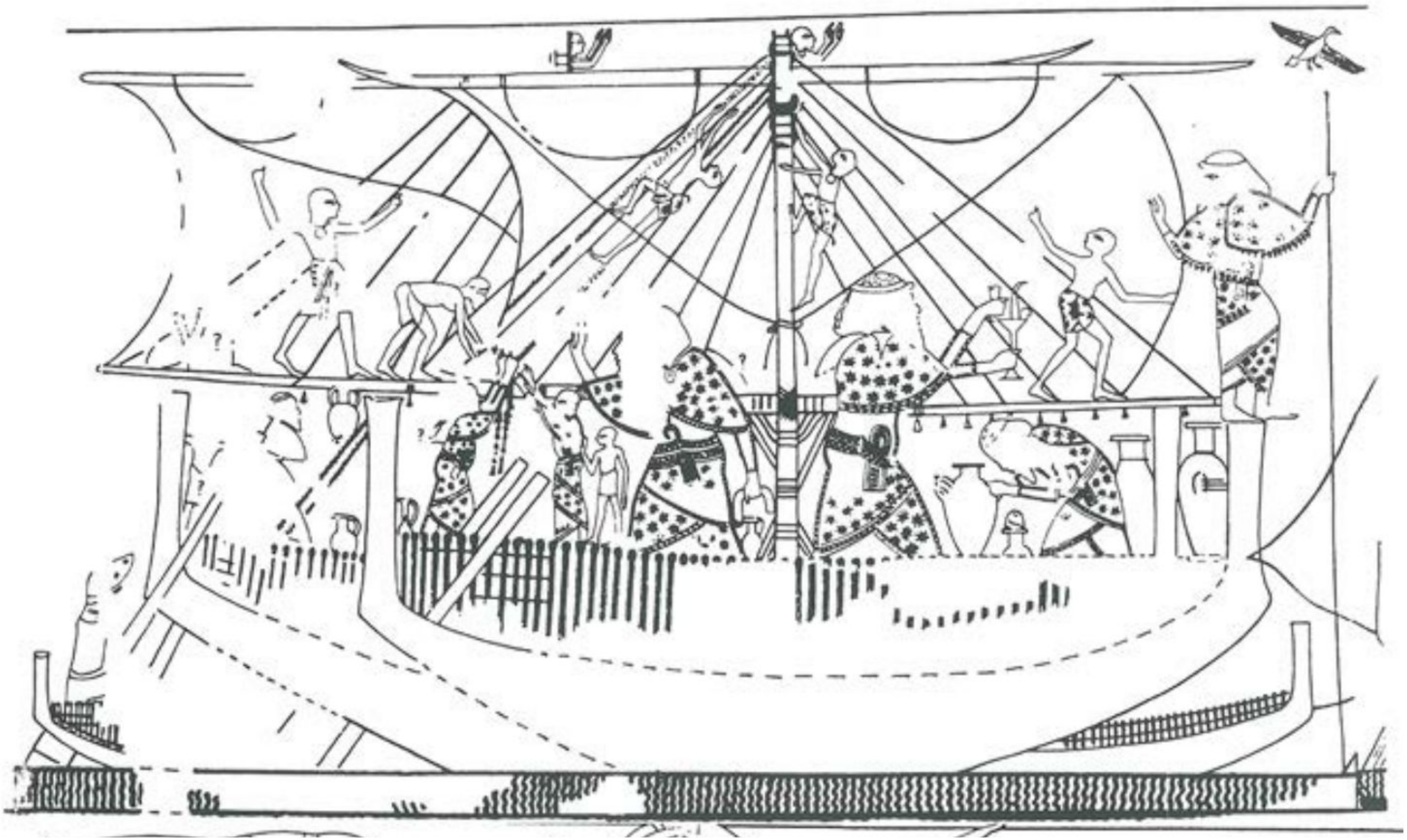
Statue potentially depicting Milcom or a deified Ammonite ruler as Milcom, 8th century BCE.[1]





https://www.metmuseum.org/art/collection/search/240160

Title: Terracotta jug
Period:
Cypro-Classical II
Date: ca. 400–323
BCE
Culture: Cypriot
Medium: Terracotta



Ship with boom-fitted rig from 14th century Theban tomb of Kenamun (no. 162, above),

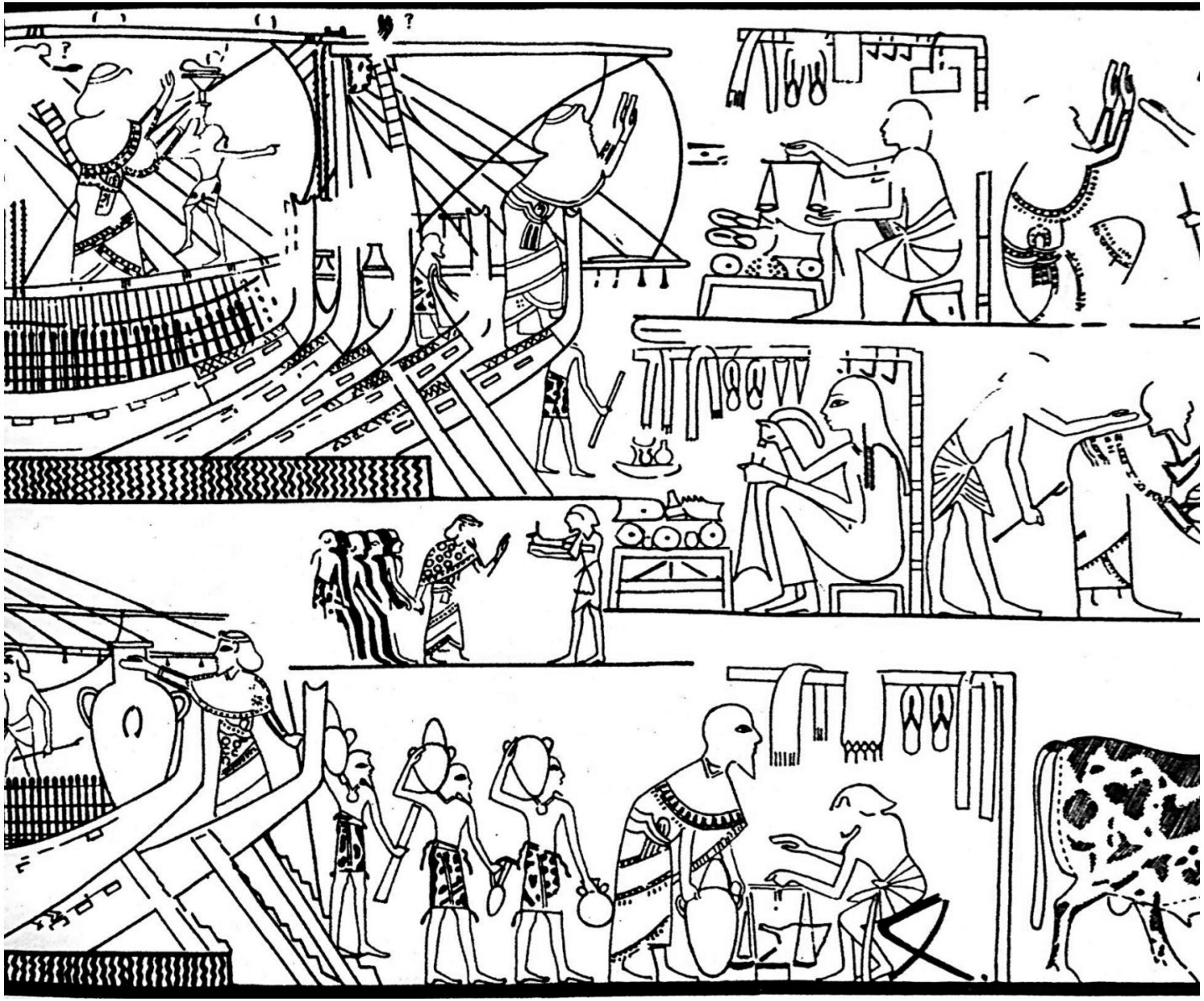
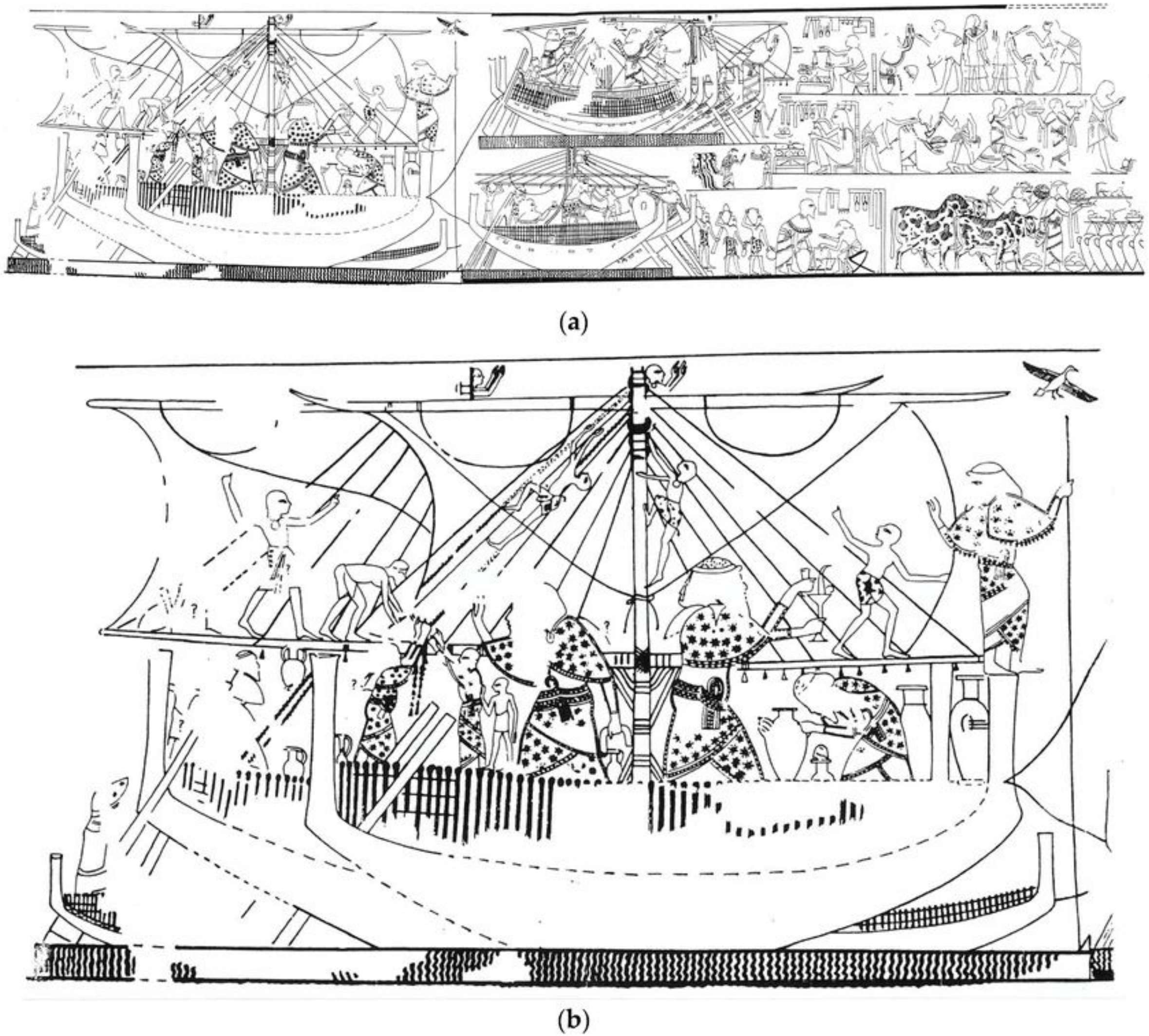


Fig. 7 Part of a market scene in the tomb of Kenamun (TT 162).17

https://nickyvandebeek.com/wp/wp-content/uploads/Beek_N_van_de_Saqqara_scenes_Women_in_the_marketplace.pdf

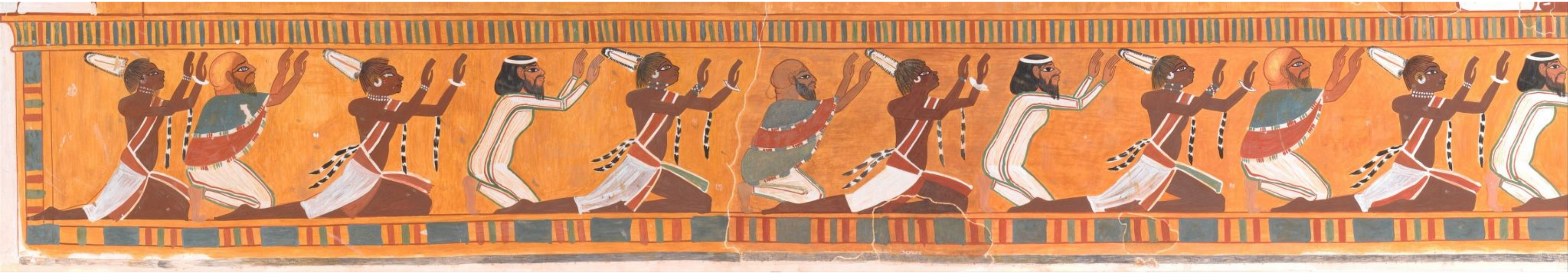


(a) Line drawing of Syro-Canaanite ships in the tomb of Kenamun (TT. 162; Amenhotep III). (b) Detail. After (Davies and Faulkner 1947, figure VIII).

https://www.researchgate.net/figure/a-Line-drawing-of-Syro-Canaanite-ships-in-the-tomb-of-Kenamun-TT-162-Amenhotep-III_fig5_338052007

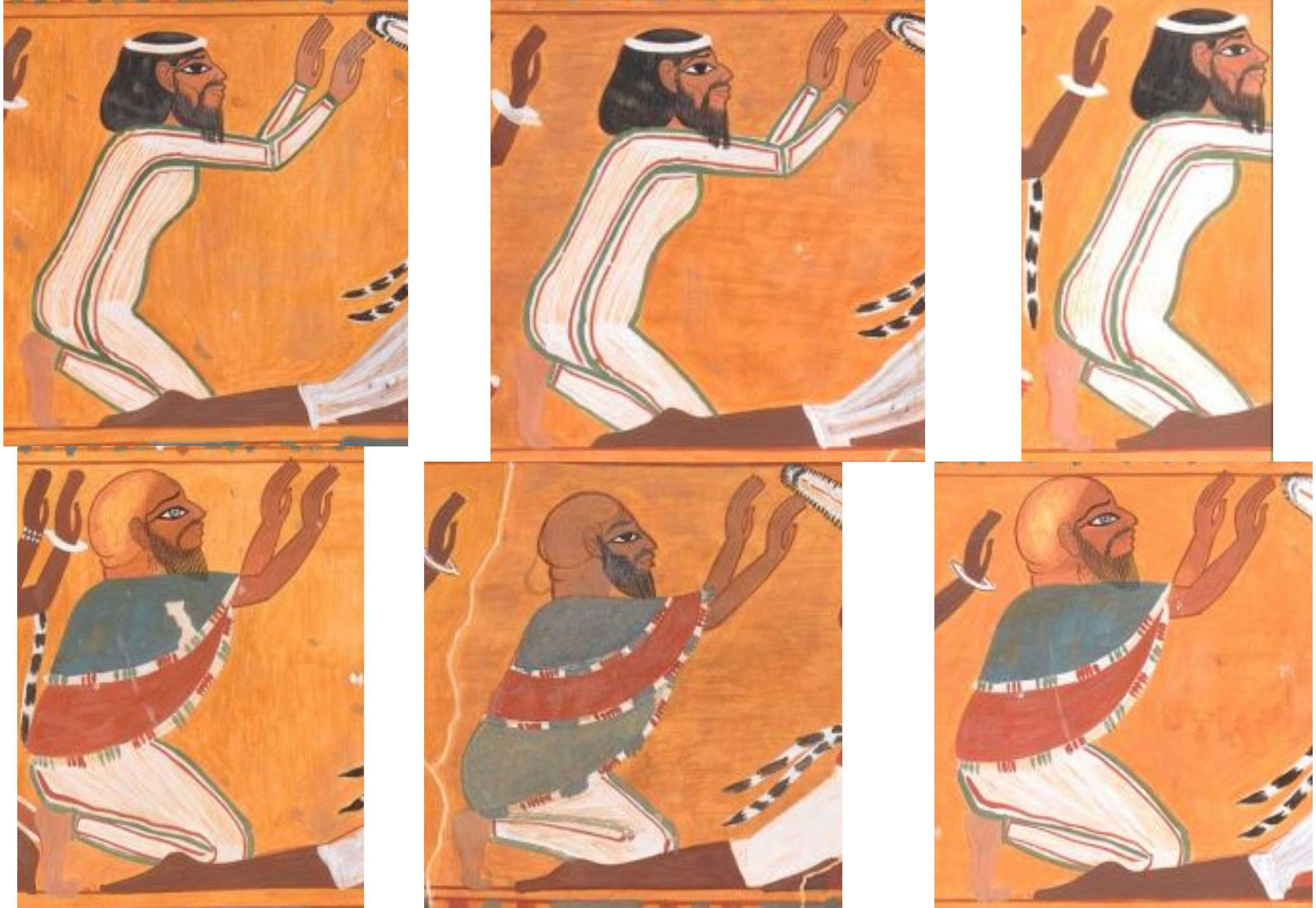
Syrian merchant ships anchored at an Egyptian port (Tomb of Kenamun, Amenhotep III , ca. 1386-1350 BCE)

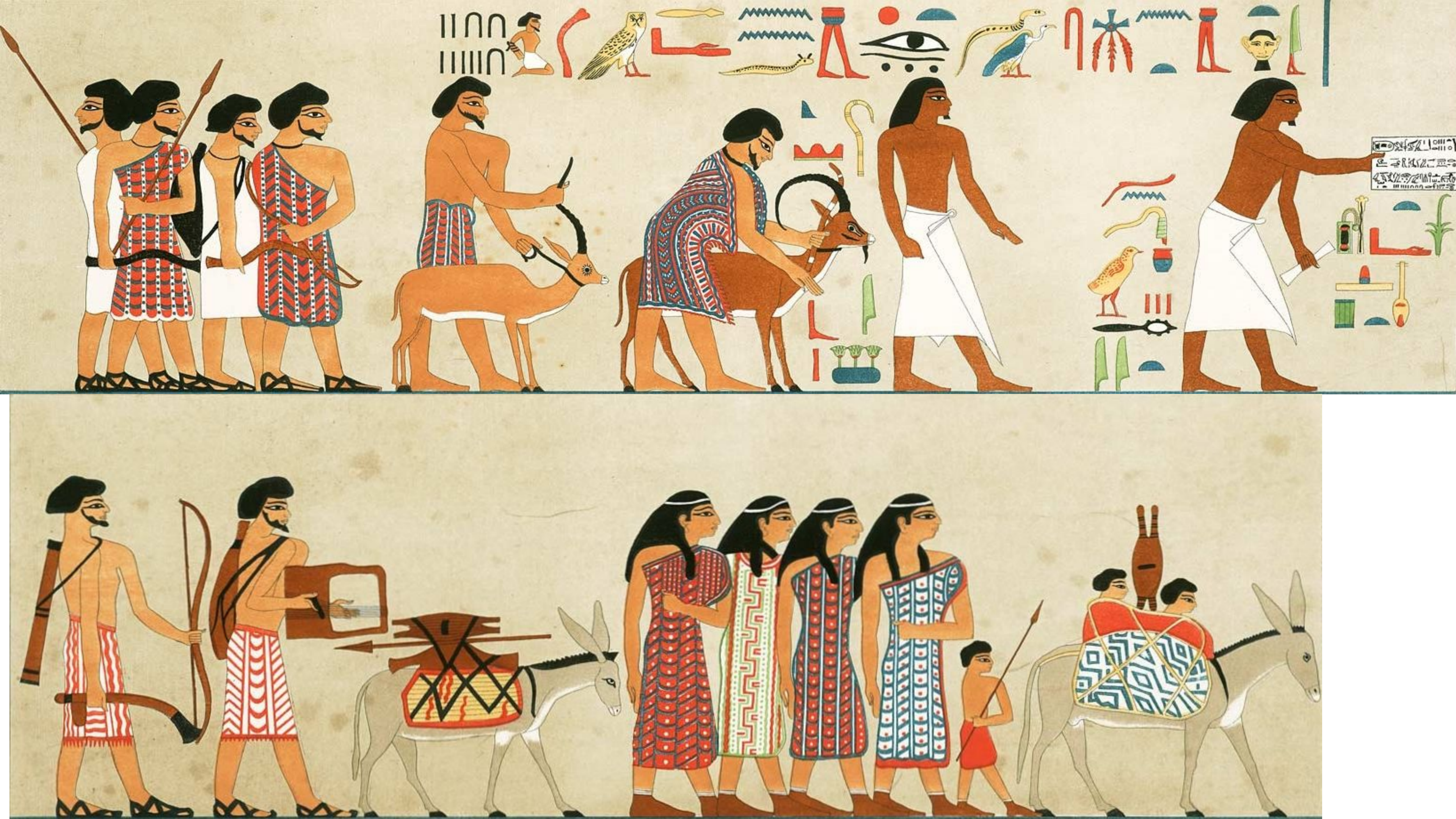
Egyptian tomb of Nebamun
(Amenhotep II, 1427-1400 BCE)

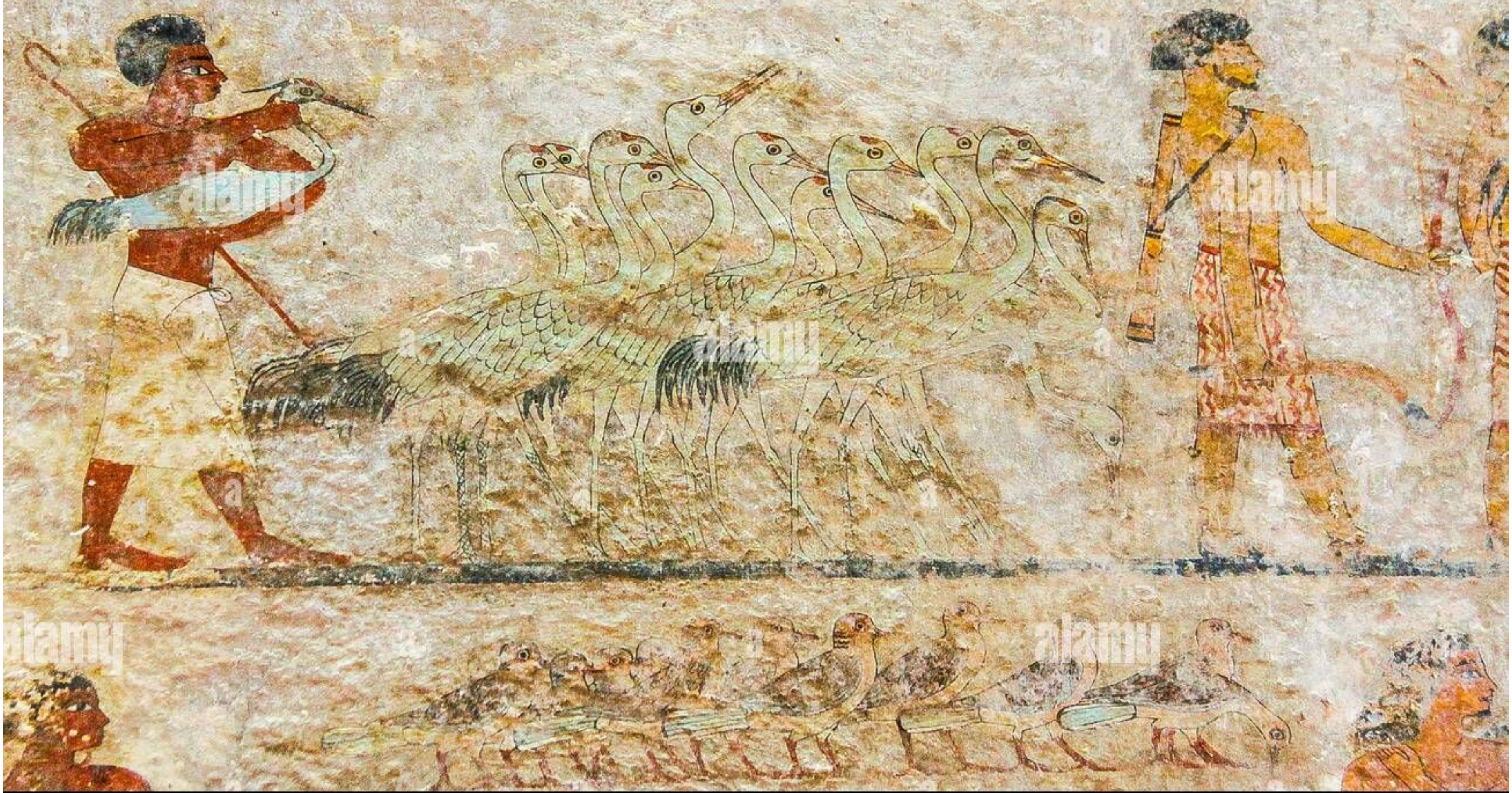


https://commons.wikimedia.org/wiki/Category:Asiatics_in_ancient_Egyptian_art

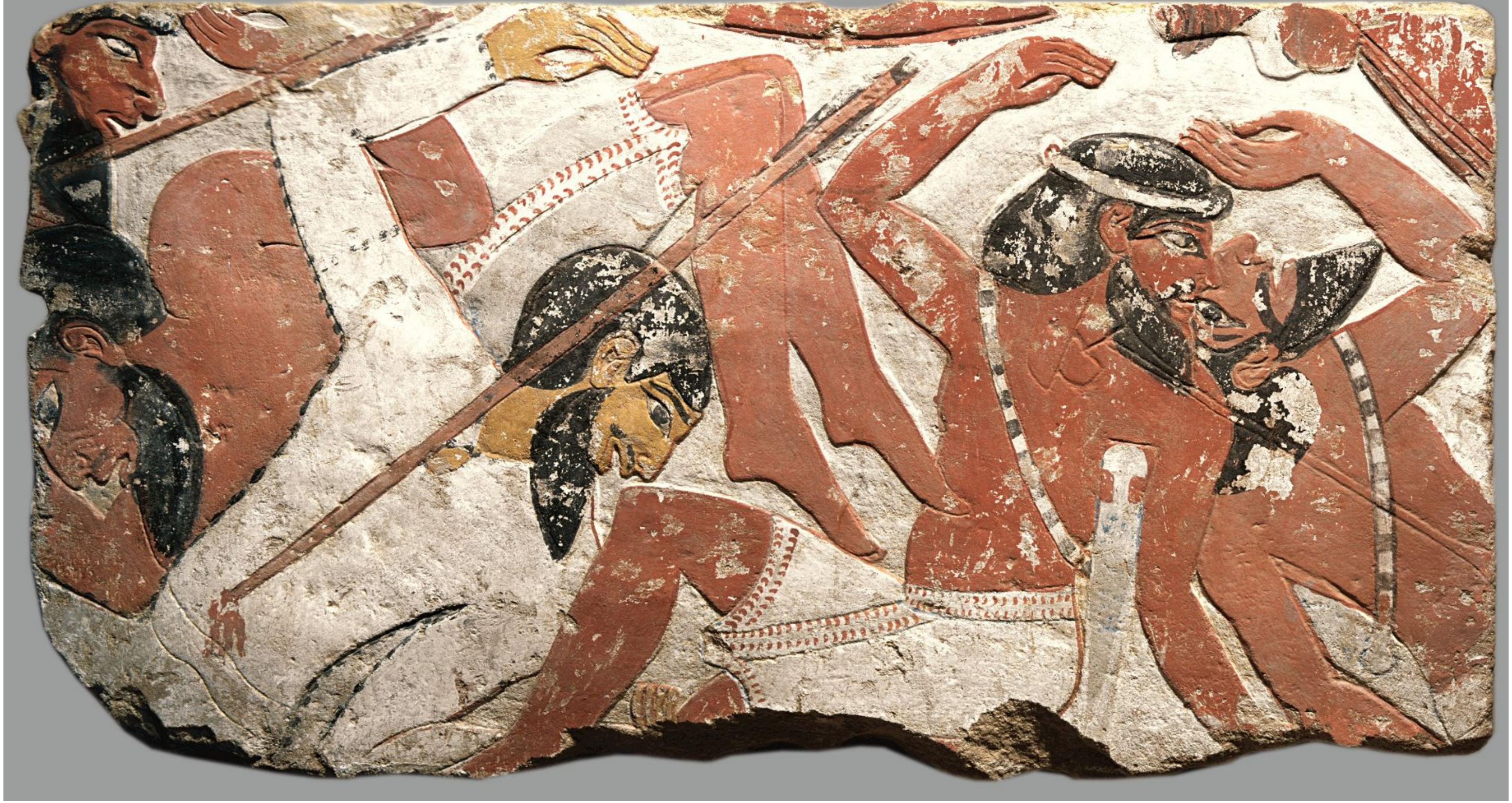
https://commons.wikimedia.org/wiki/File:Amenhotep_III_and_his_Mother,_Mutemwia,_in_a_Kiosk_MET_DP324295.jpg

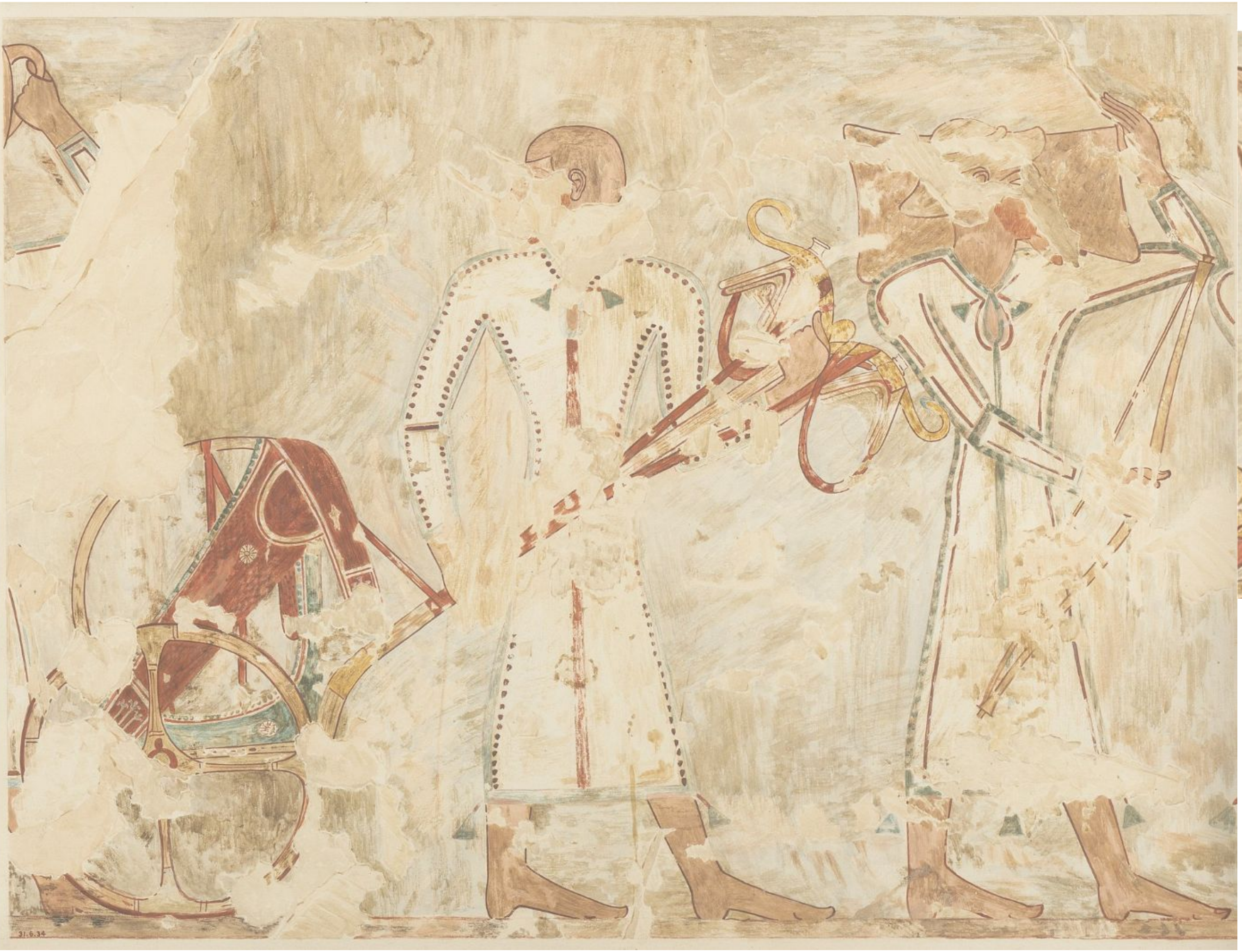






alamy
Image ID: 2AJJ8WN
www.alamy.com

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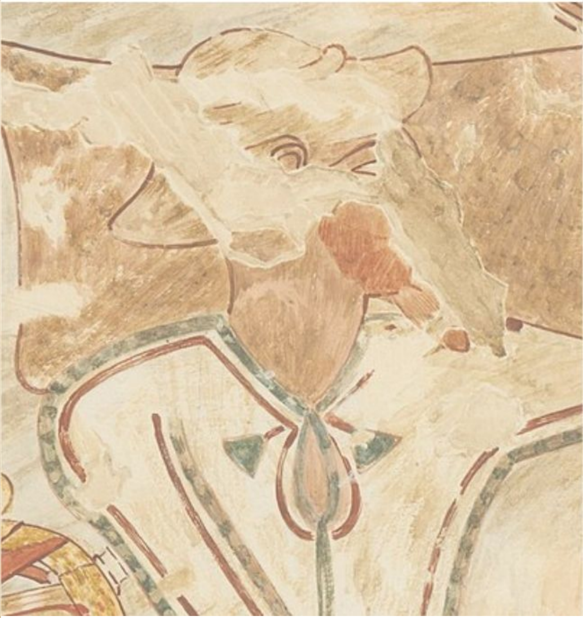

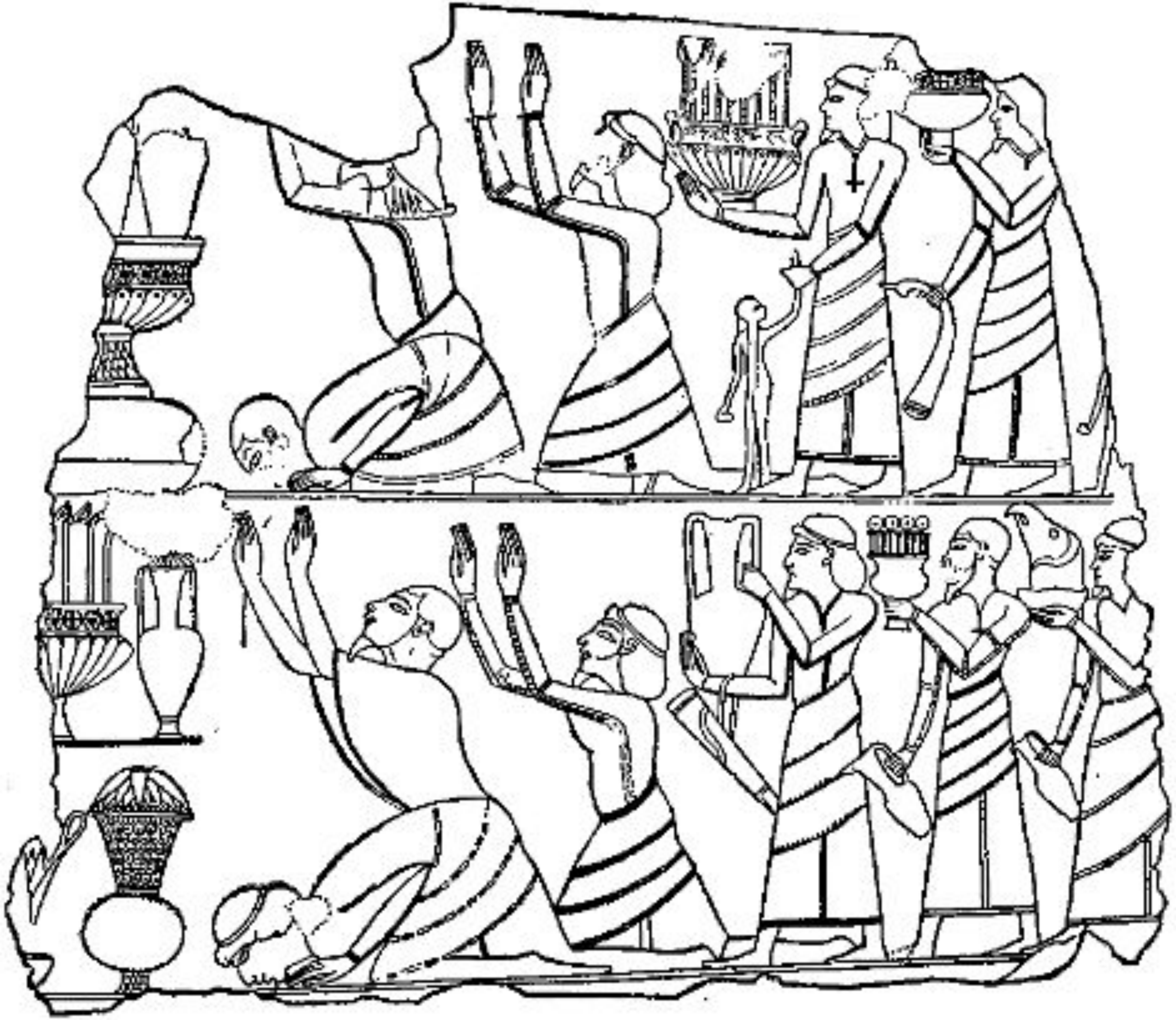

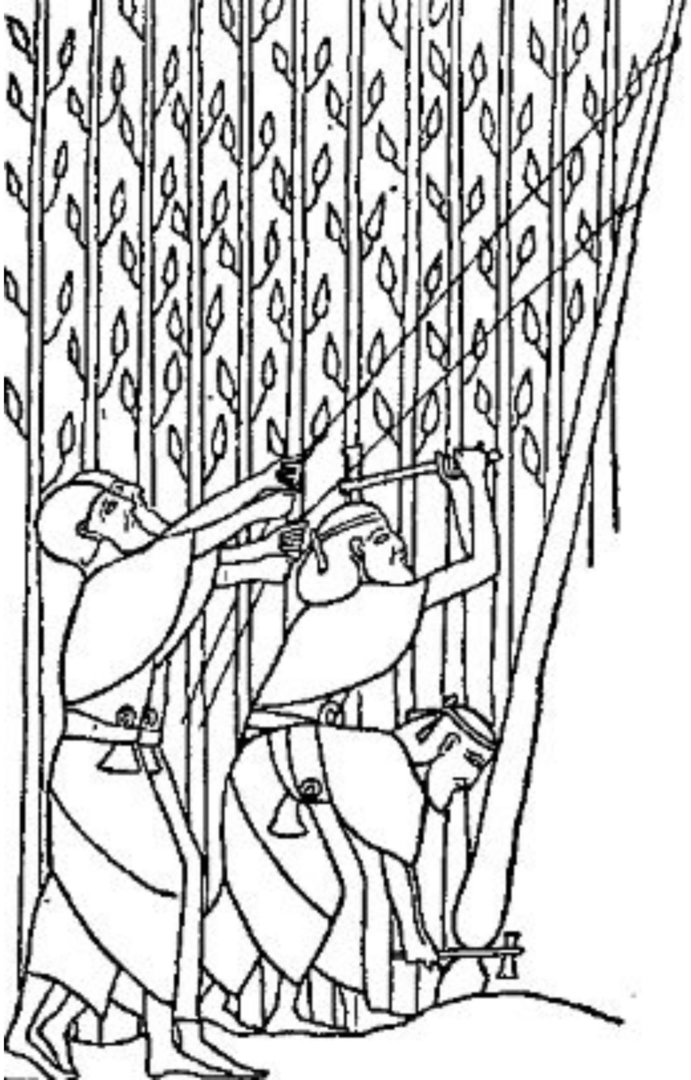

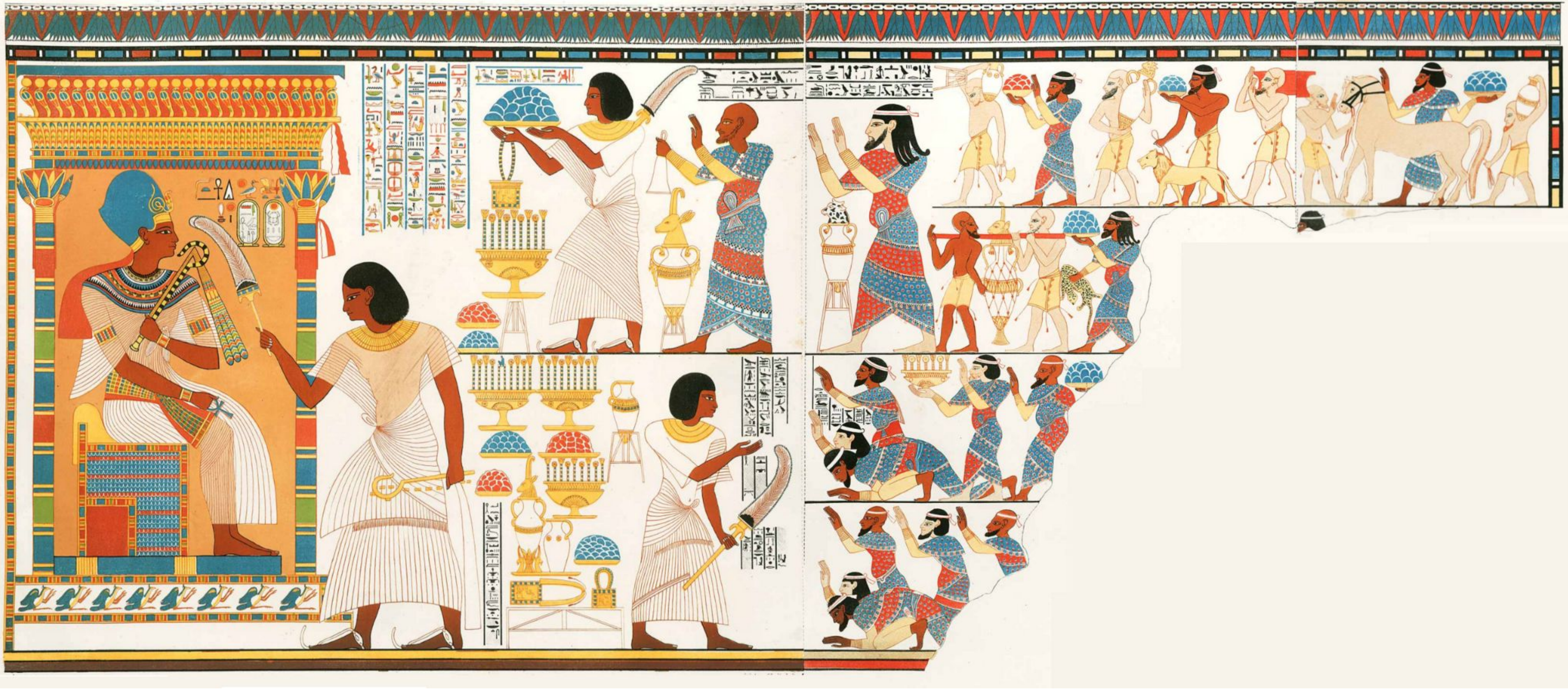

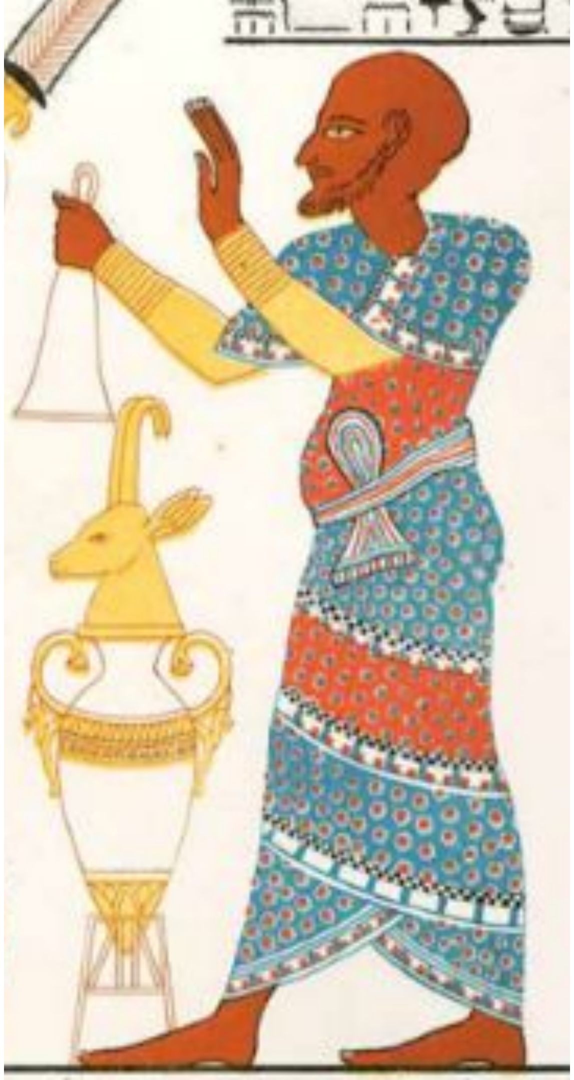

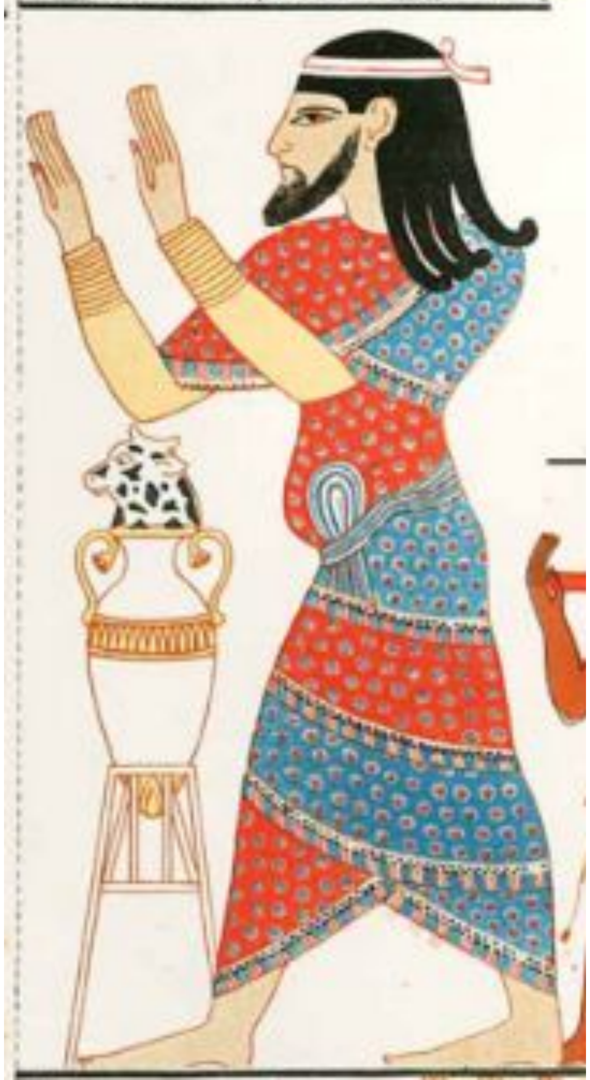

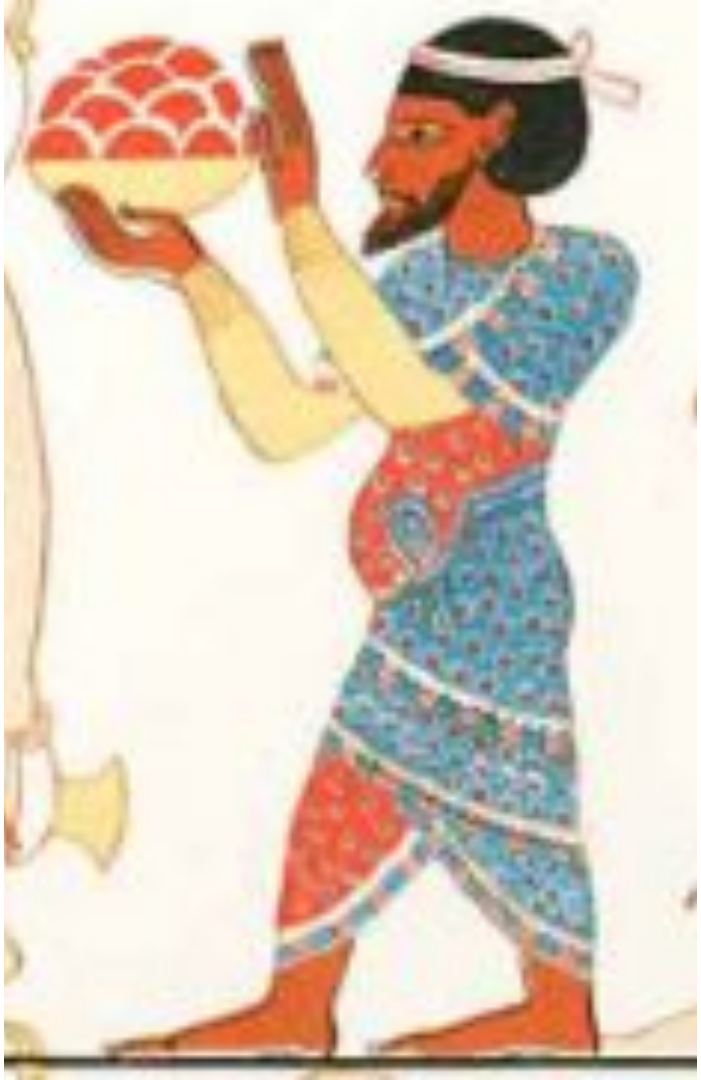

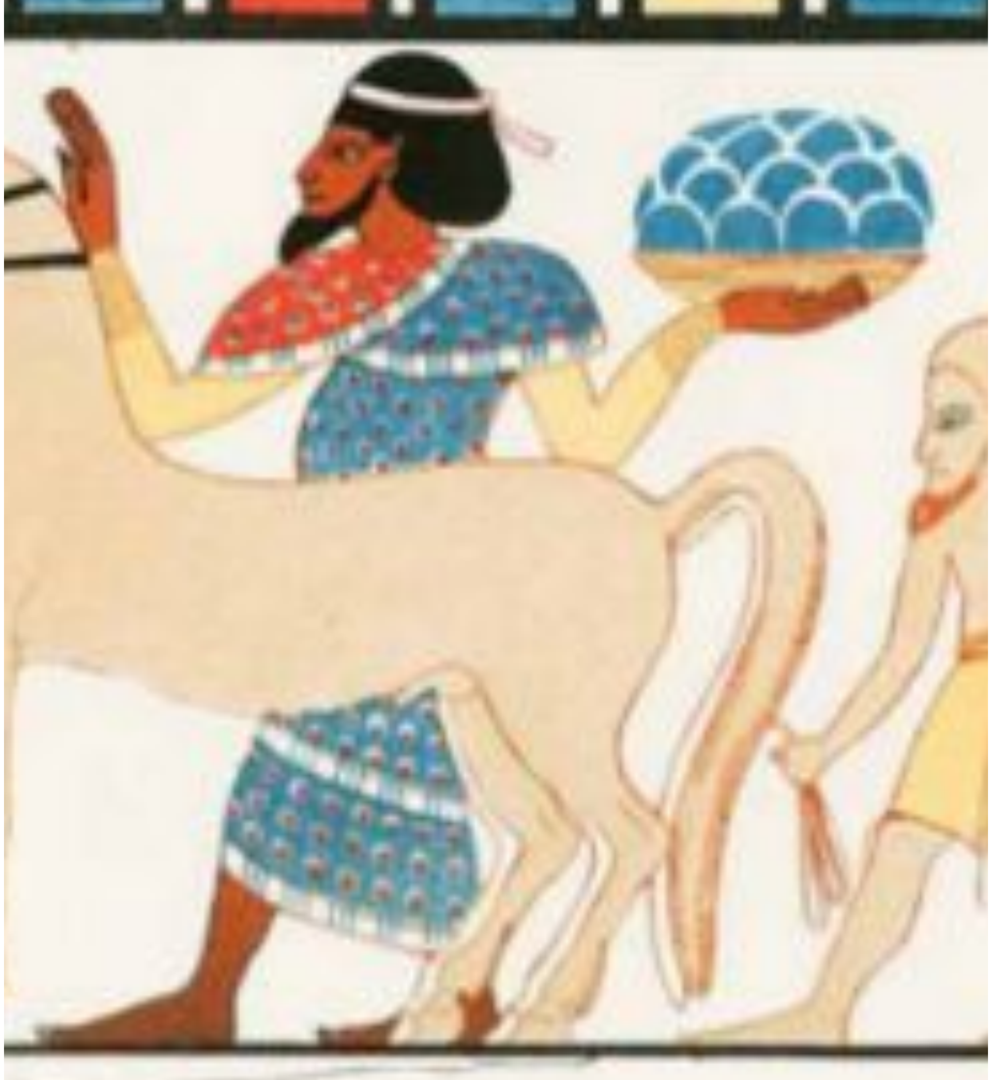

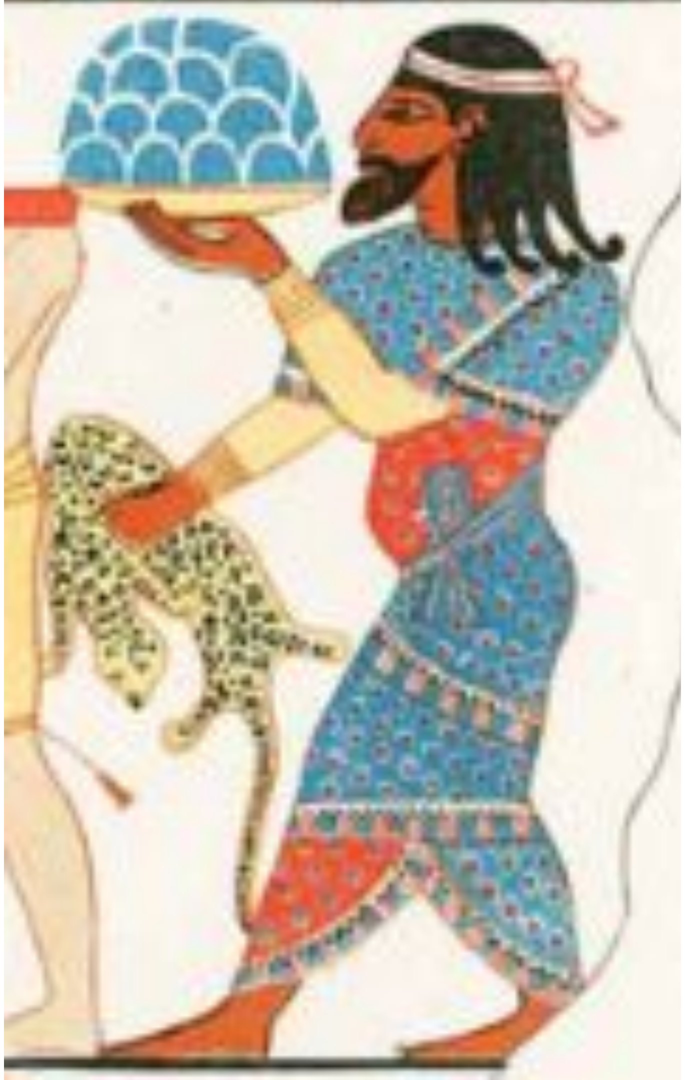

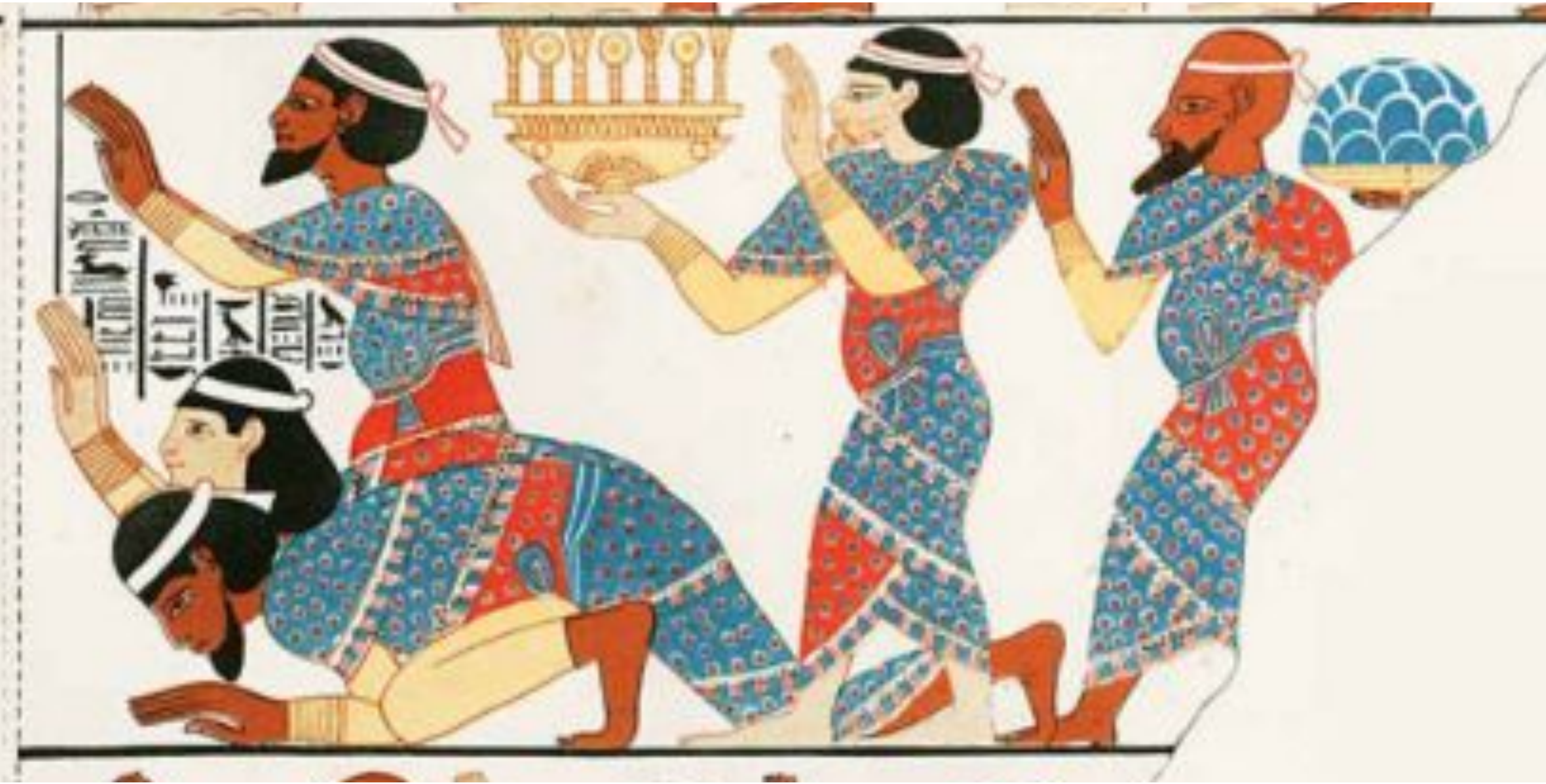

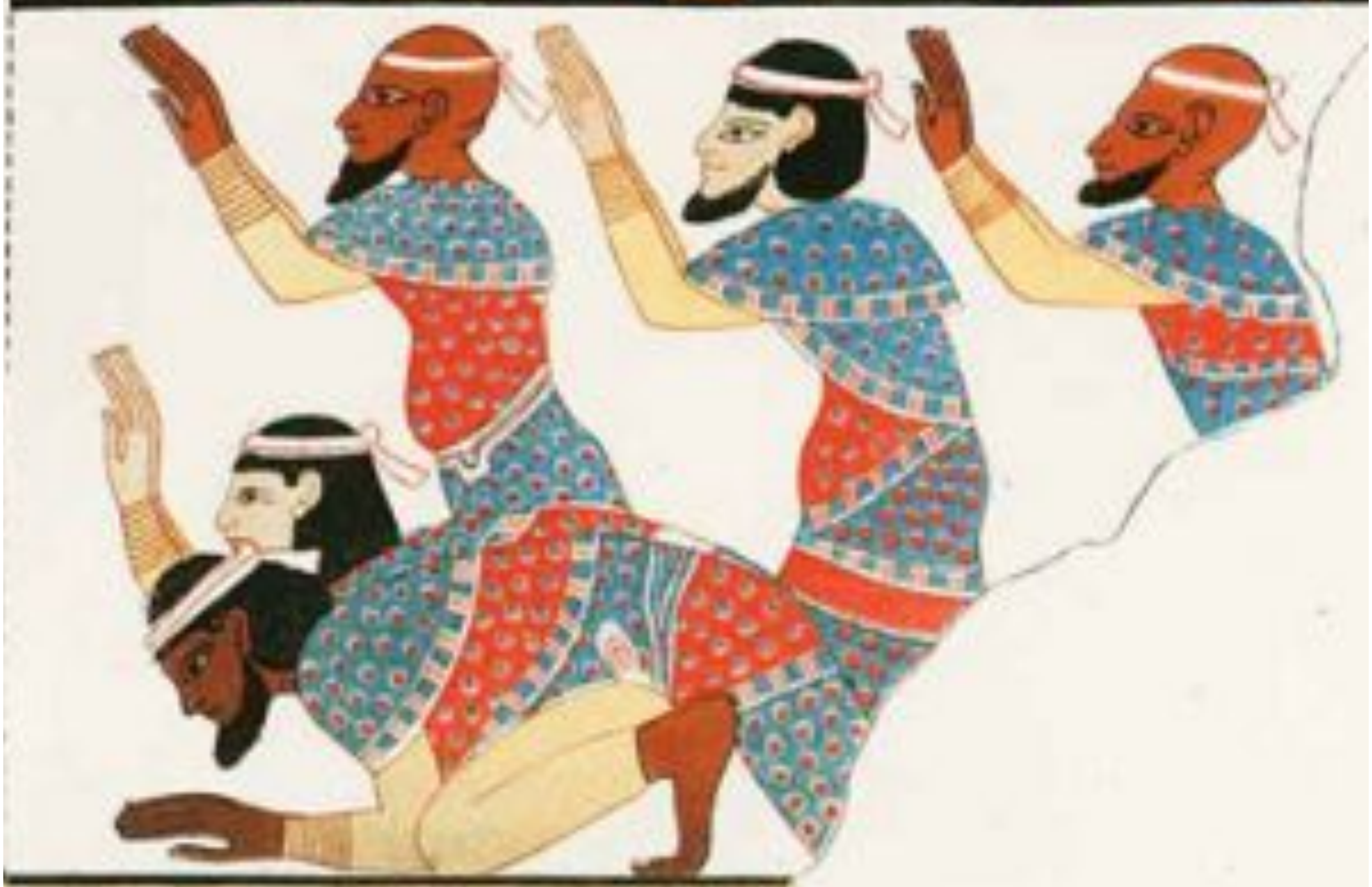

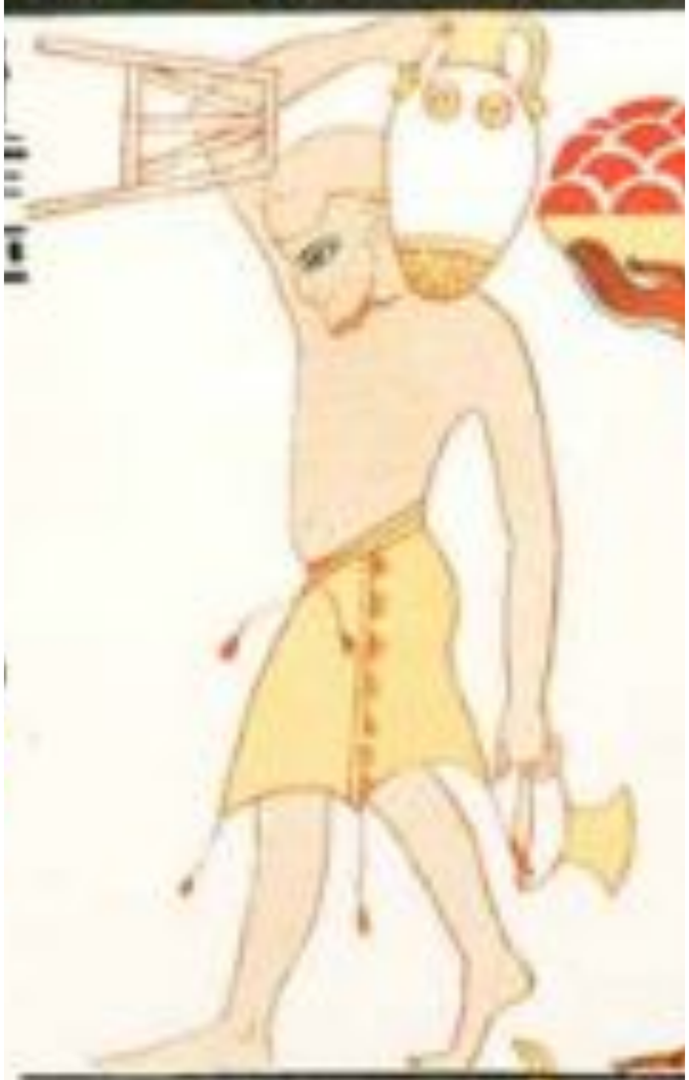

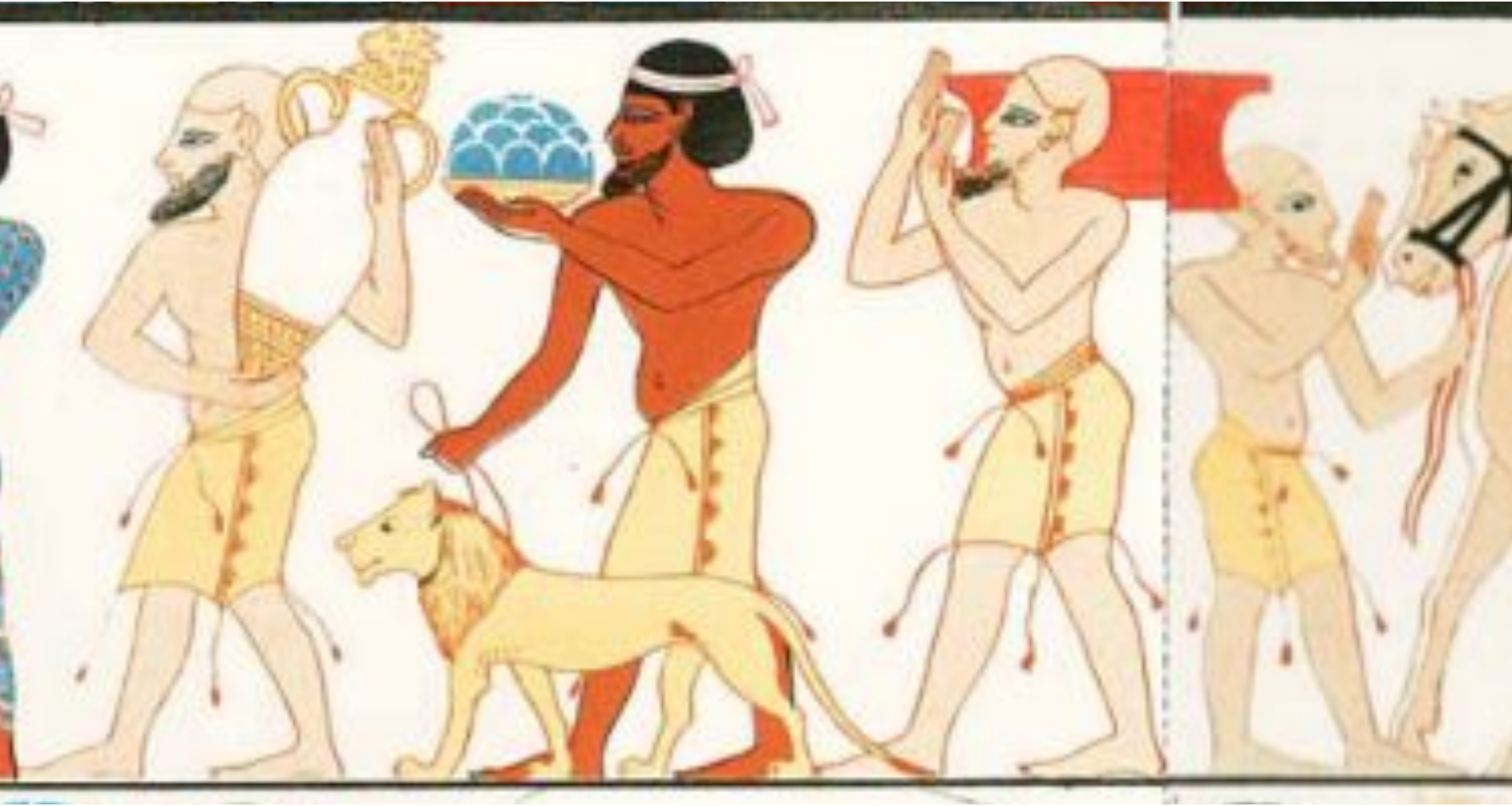

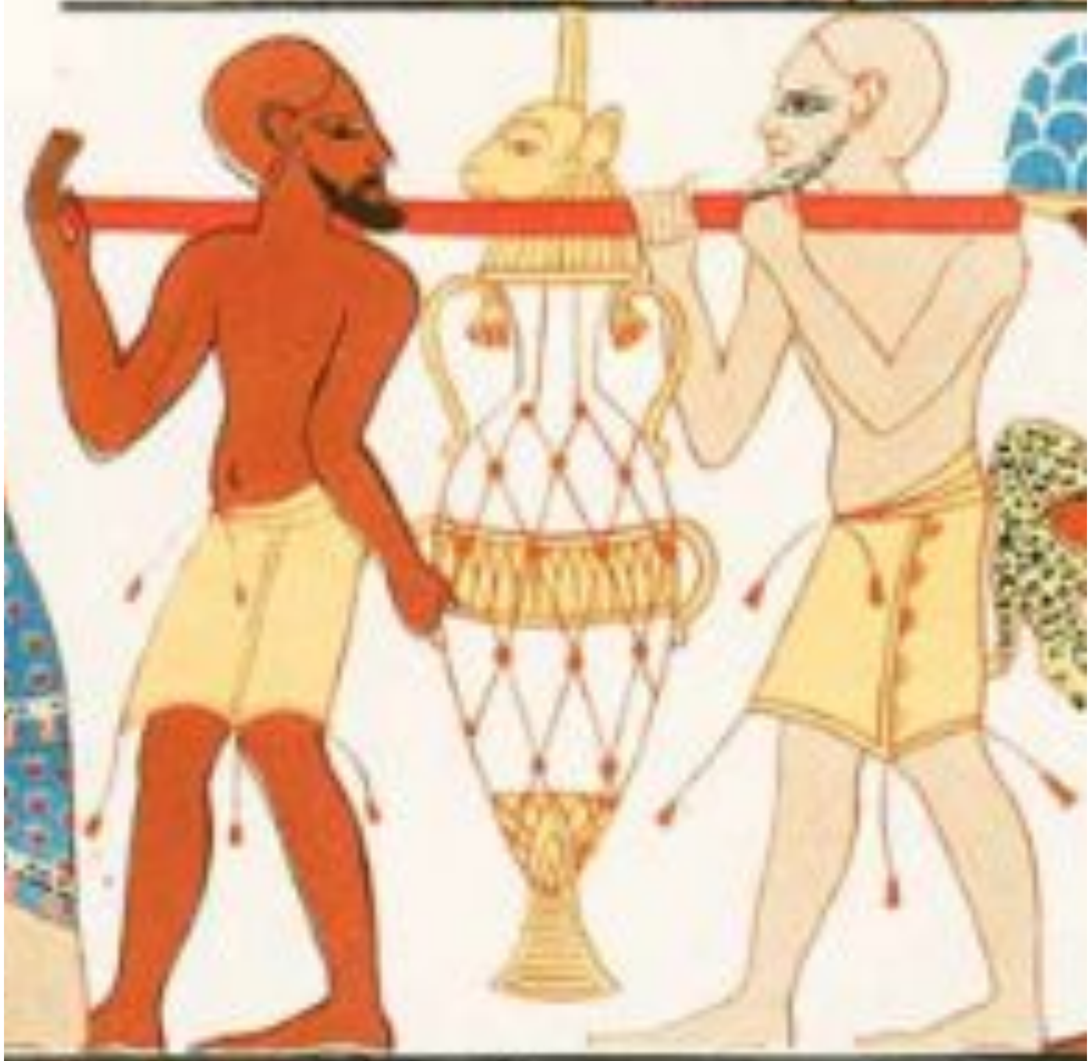

NEUES REICH

Dyn. XVIII.

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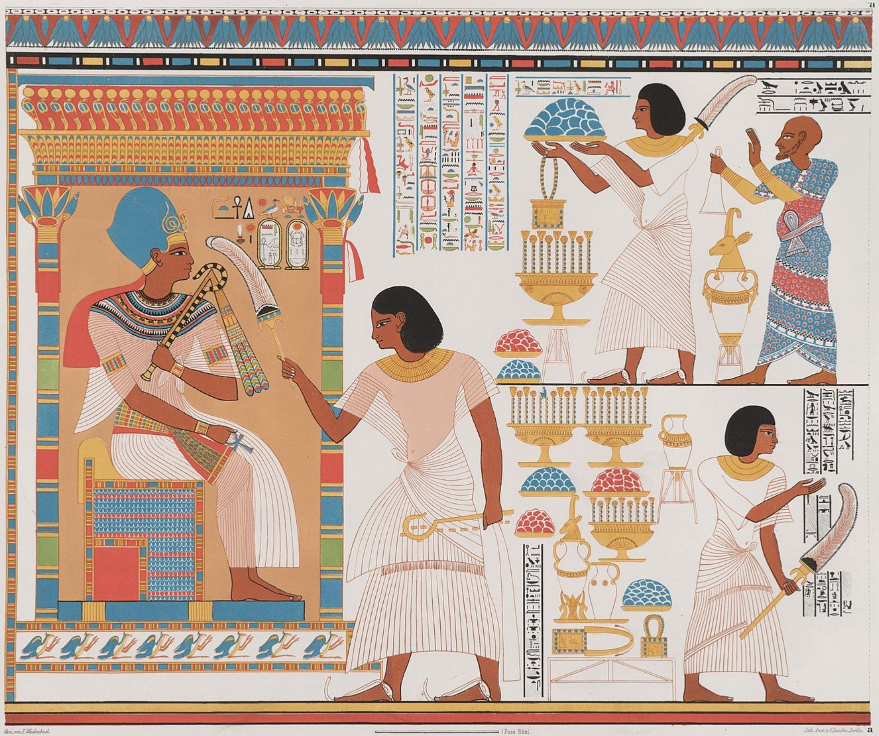


Gez. von E. Weidenbach.

1 Fuss Rhnl.

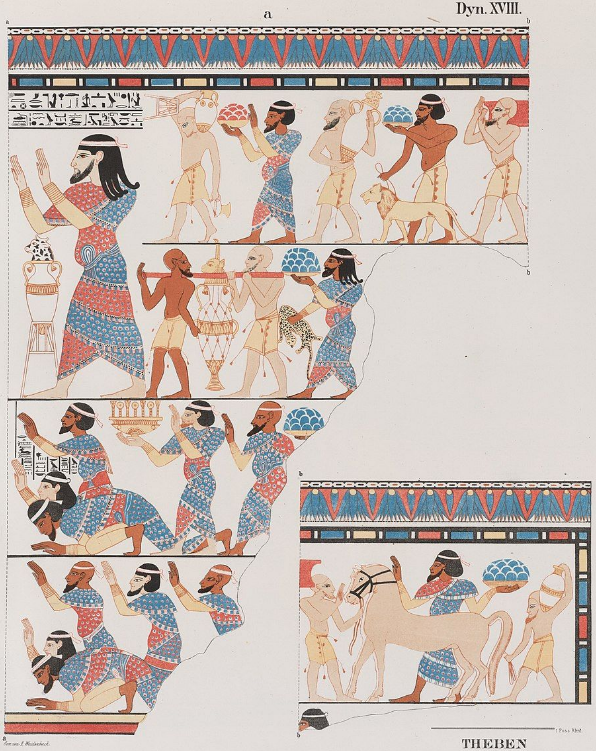
Lith. Anst. v. G. Reichke, Berlin.

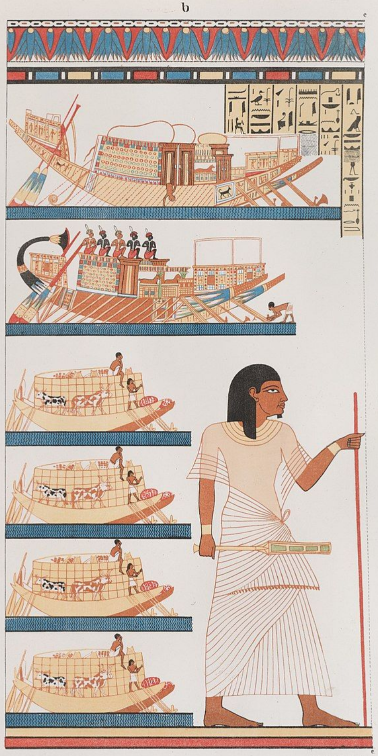
a

THEBEN

Qurnet Murrâi [Blatt 1] Rechte Hinterwand a.

NEUES REICH
Dyn. XVIII.





Gem. von E. Weidenbach.

1 Fuss Rhnl.

Lith. Anst. von G. Reubke, Berlin.

THEBEN
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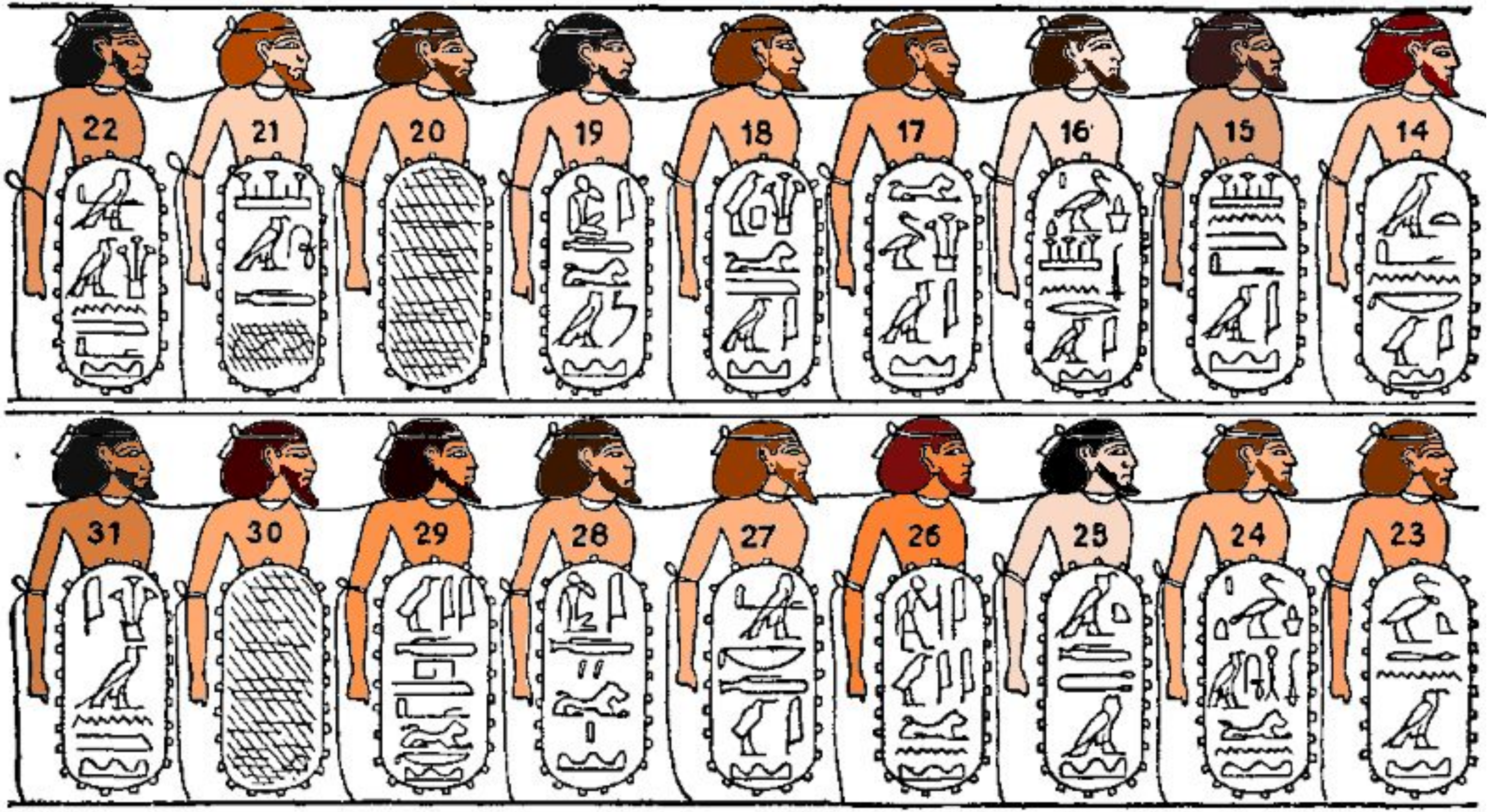
Abth. III. Bl. 116.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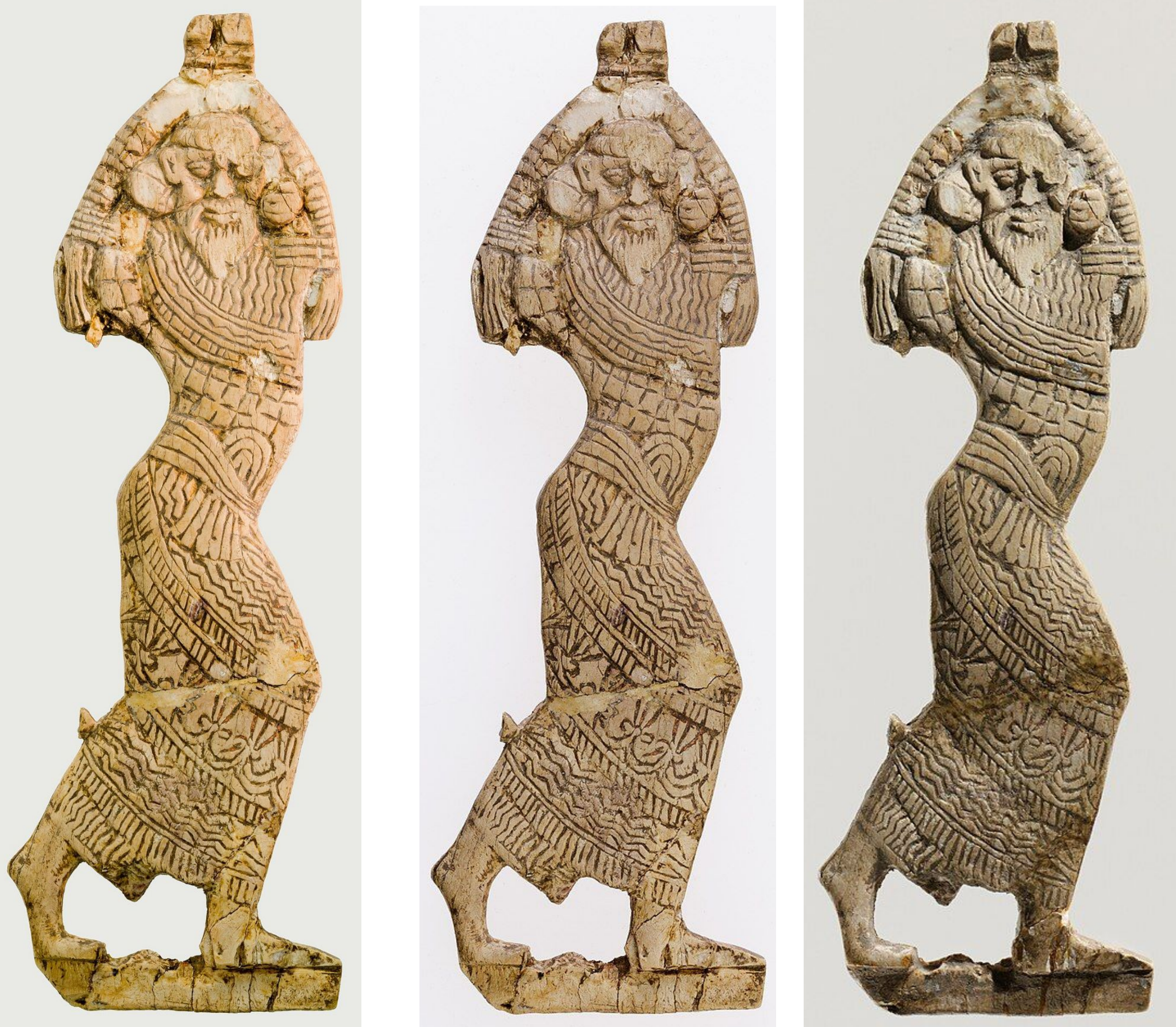
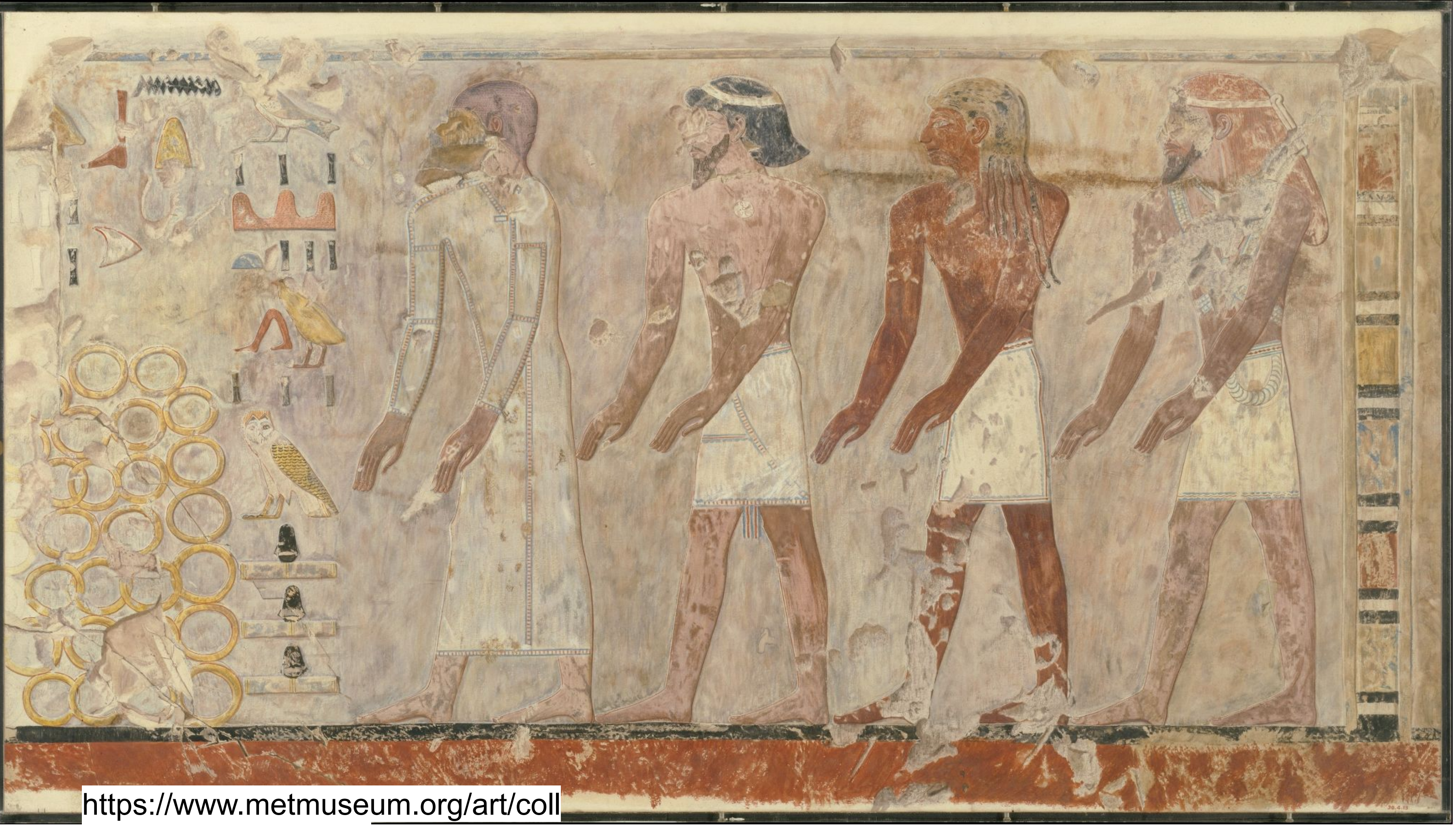
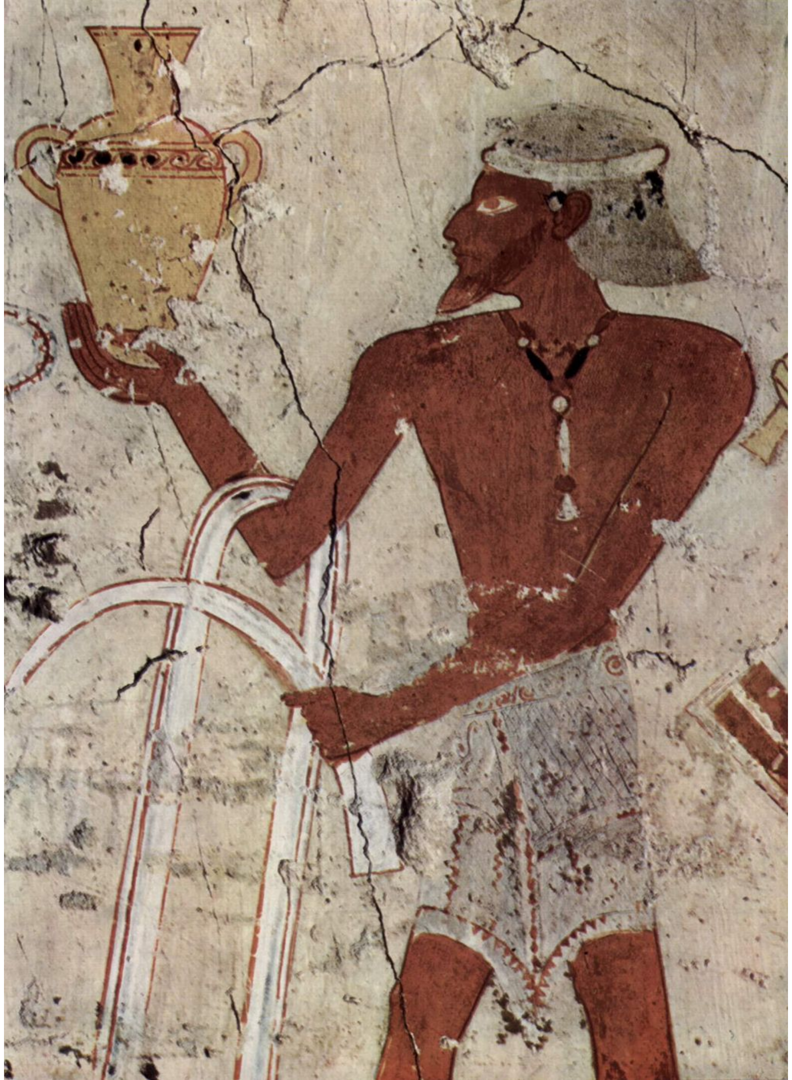




https://www.metmuseum.org/art/collection/search/544596



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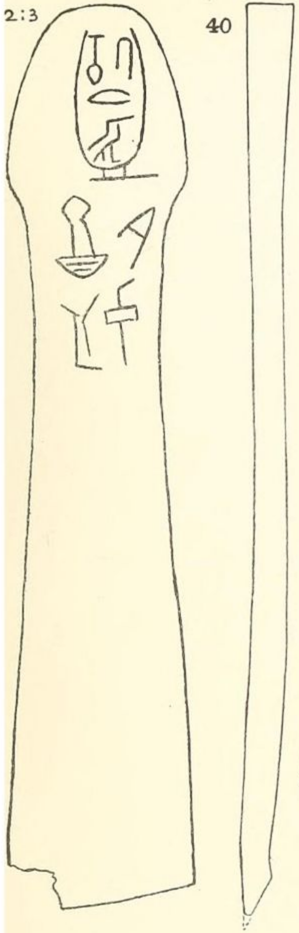

BOUGHT AT GIZEH

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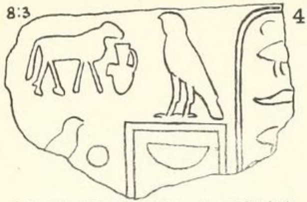

FROM PAPYRUS, W. TOWN

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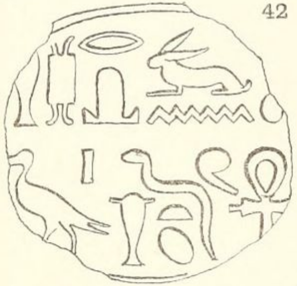

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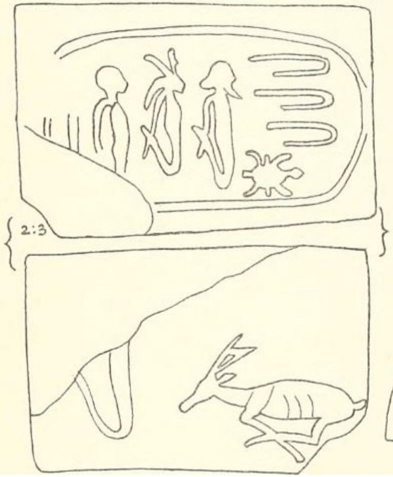

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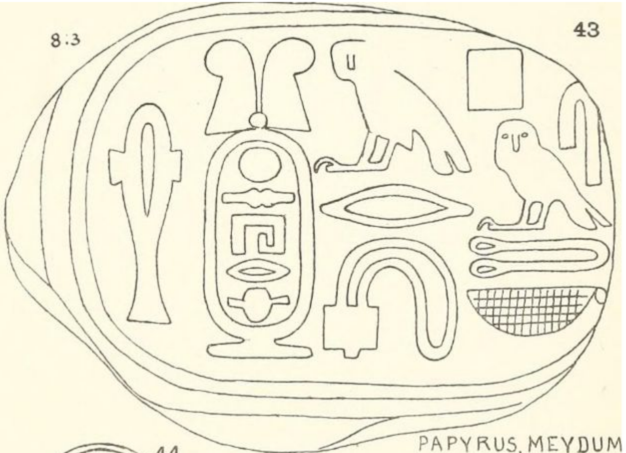

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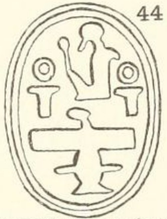

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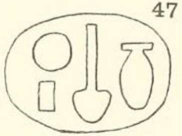

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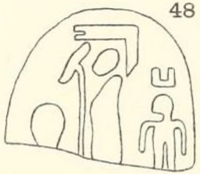

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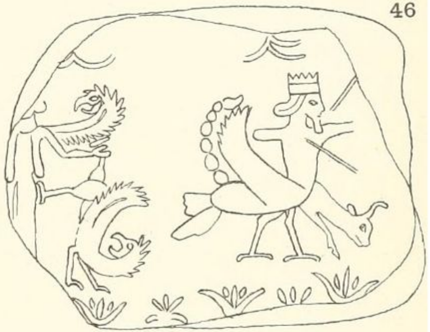

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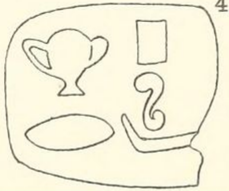

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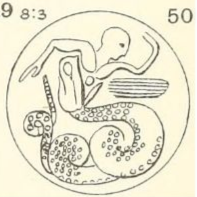
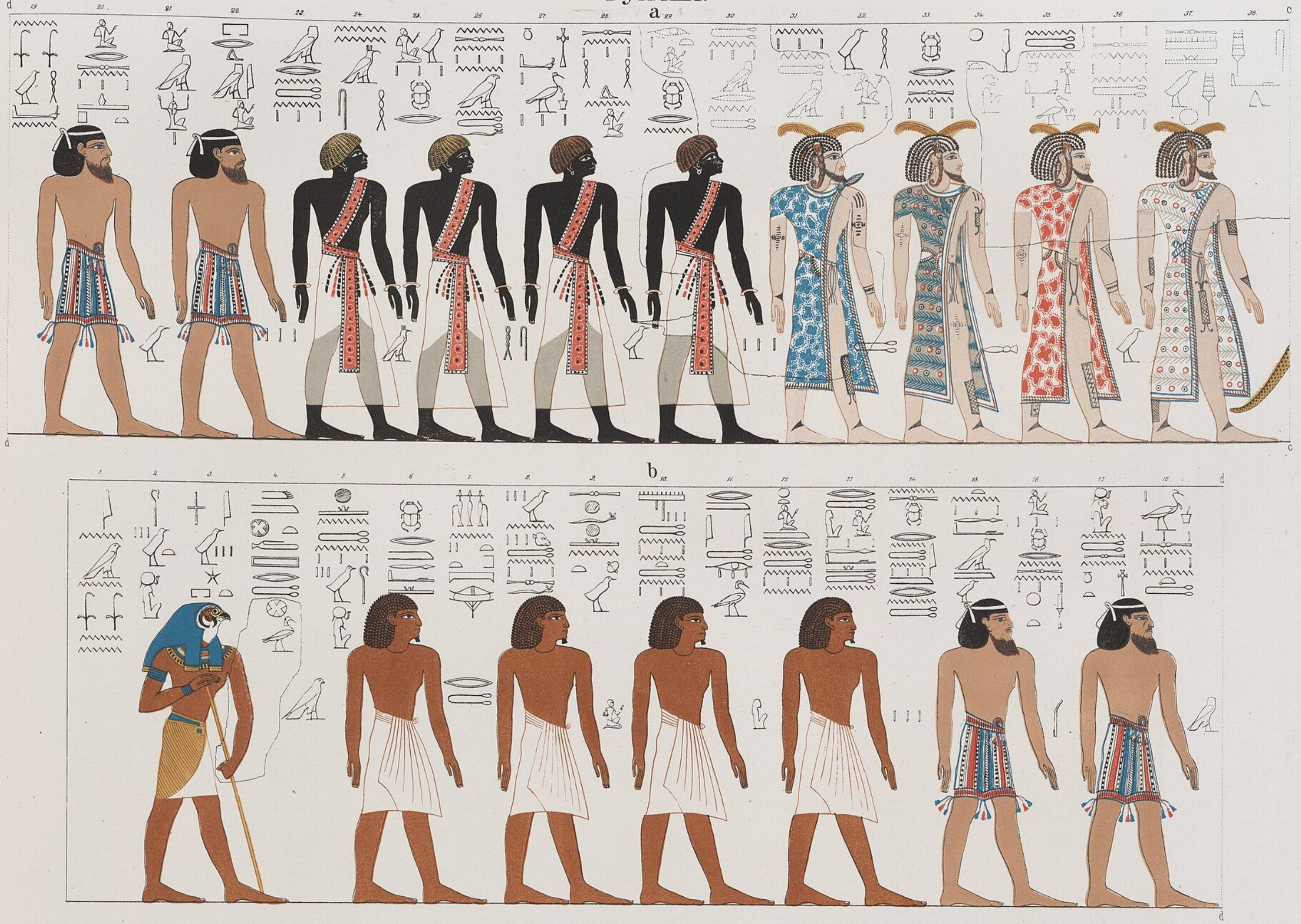


Dyn. XIX.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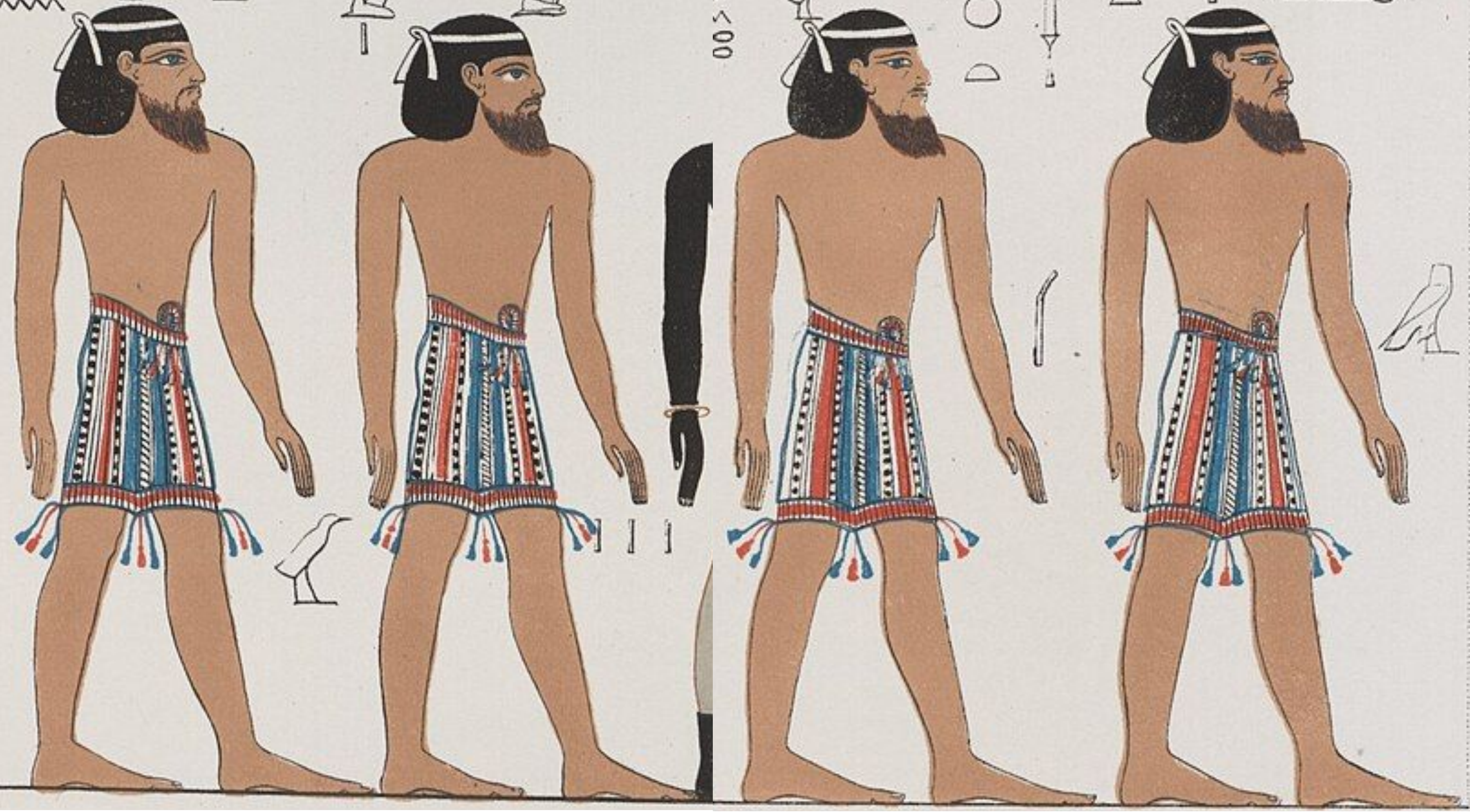

M. R.

N.º CLX

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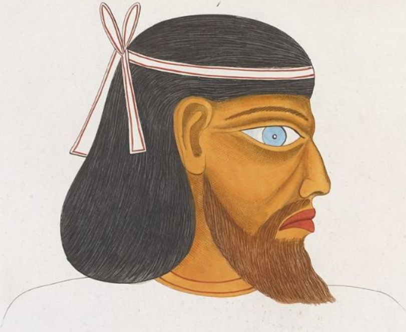

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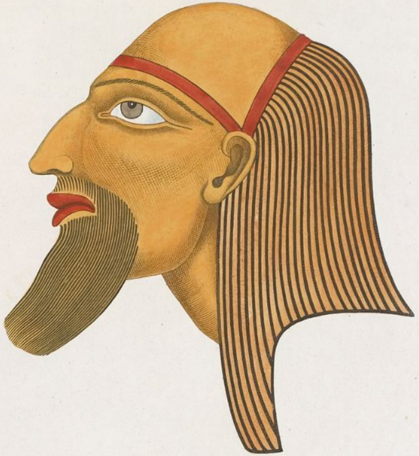

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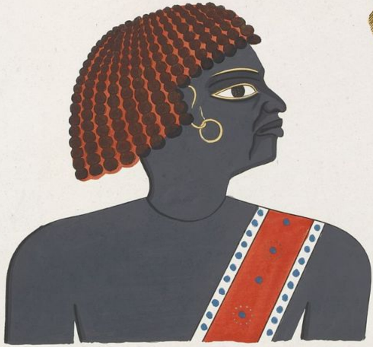

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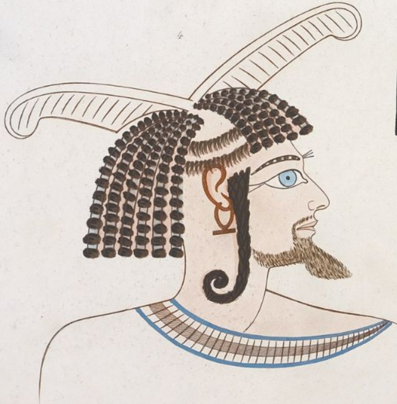

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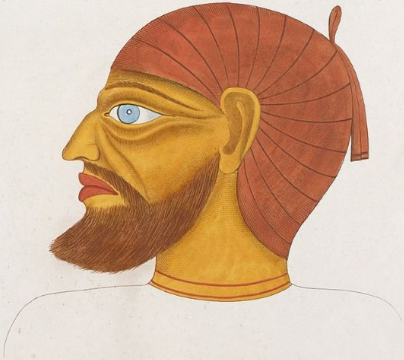

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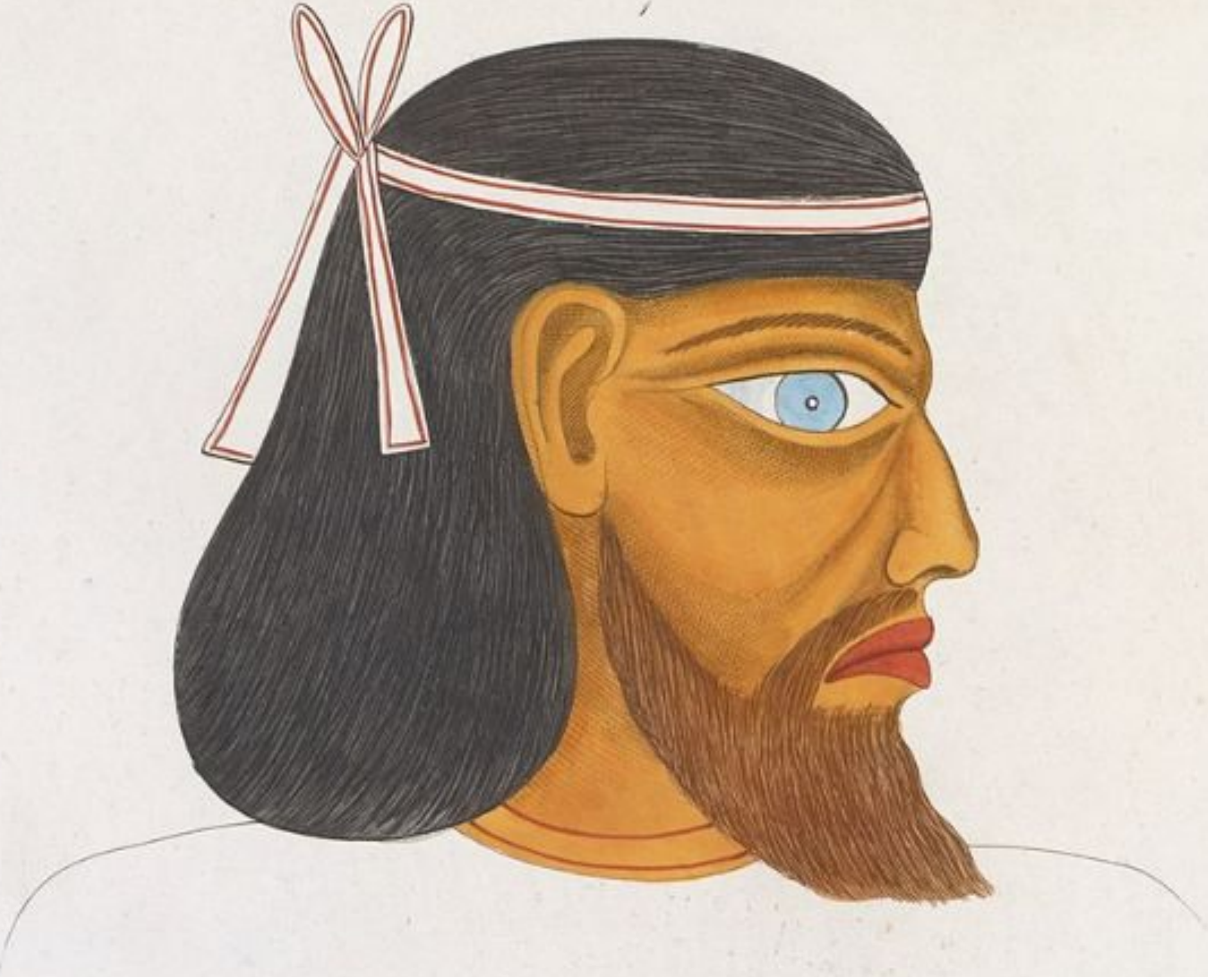

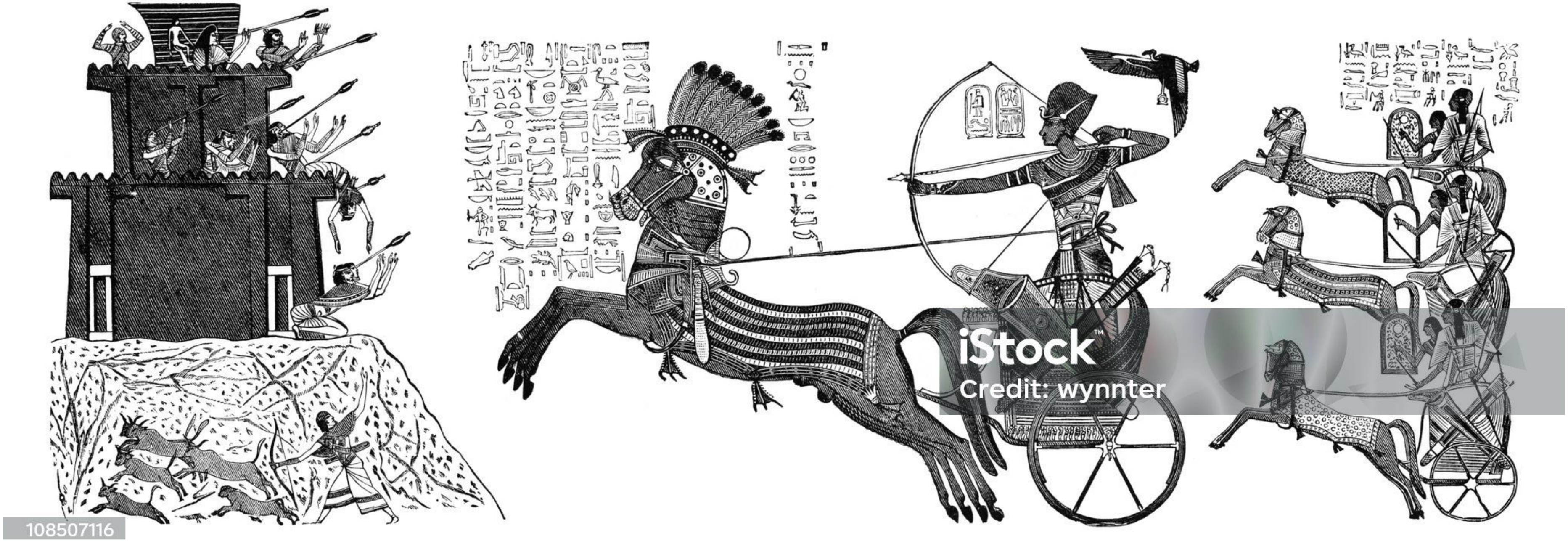
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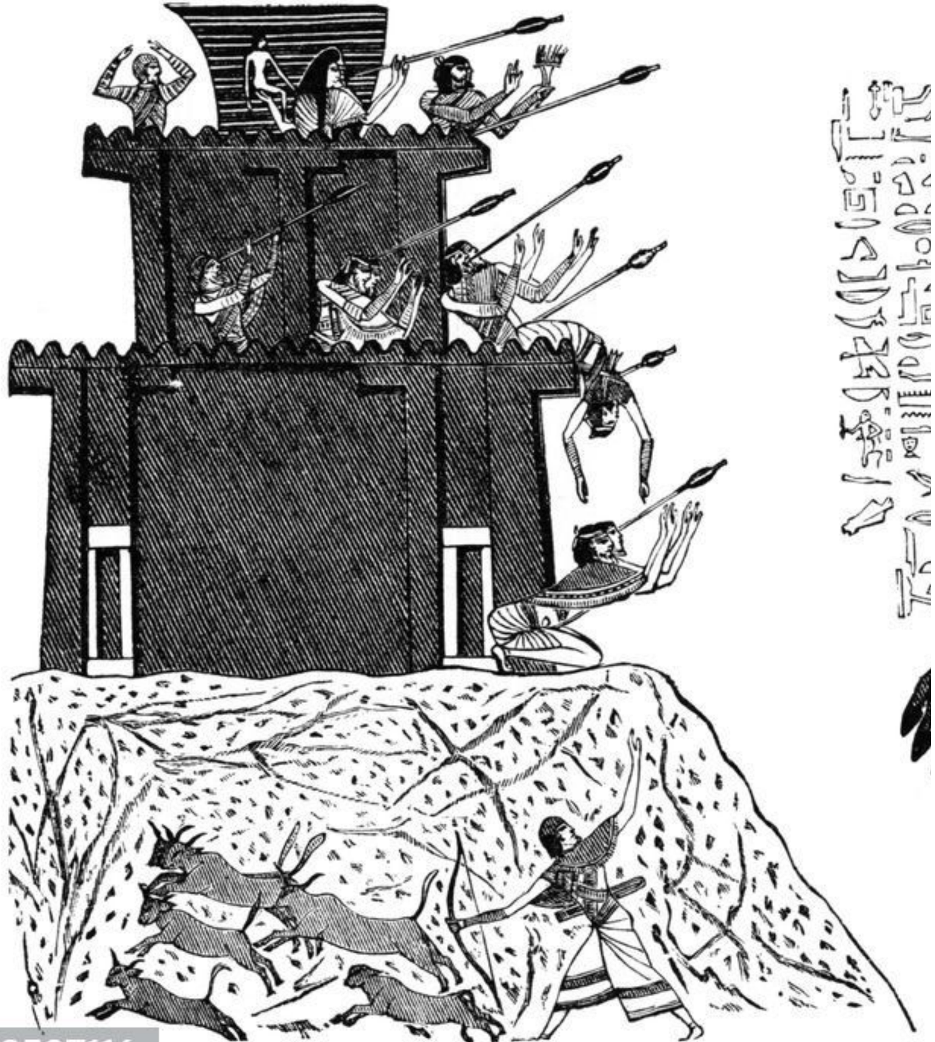

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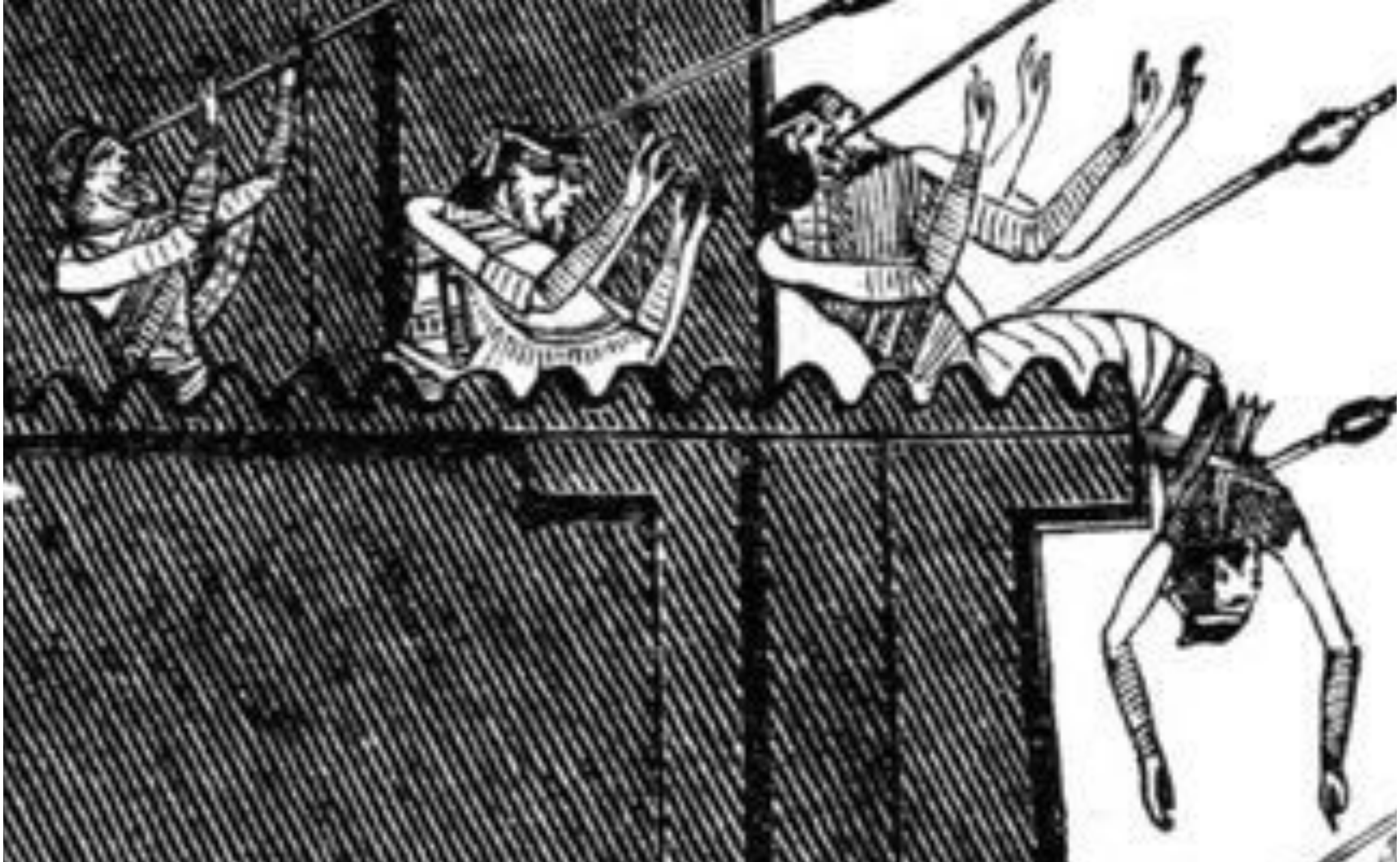

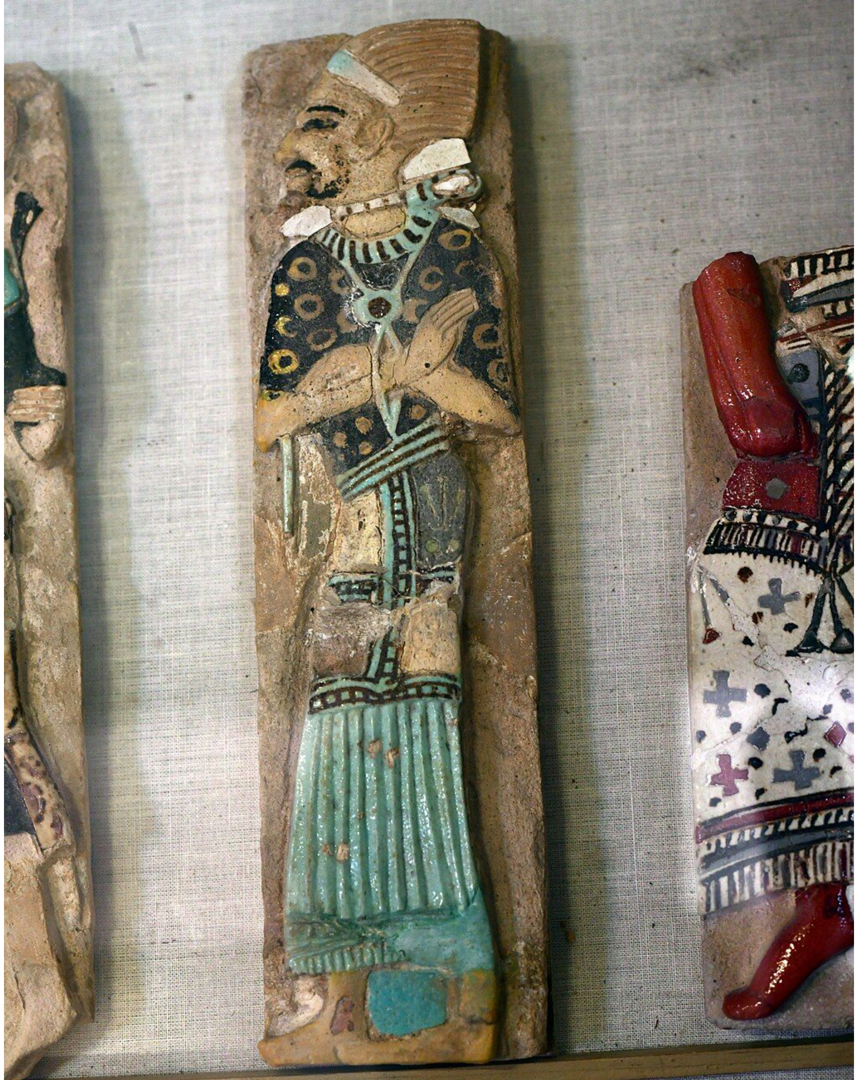

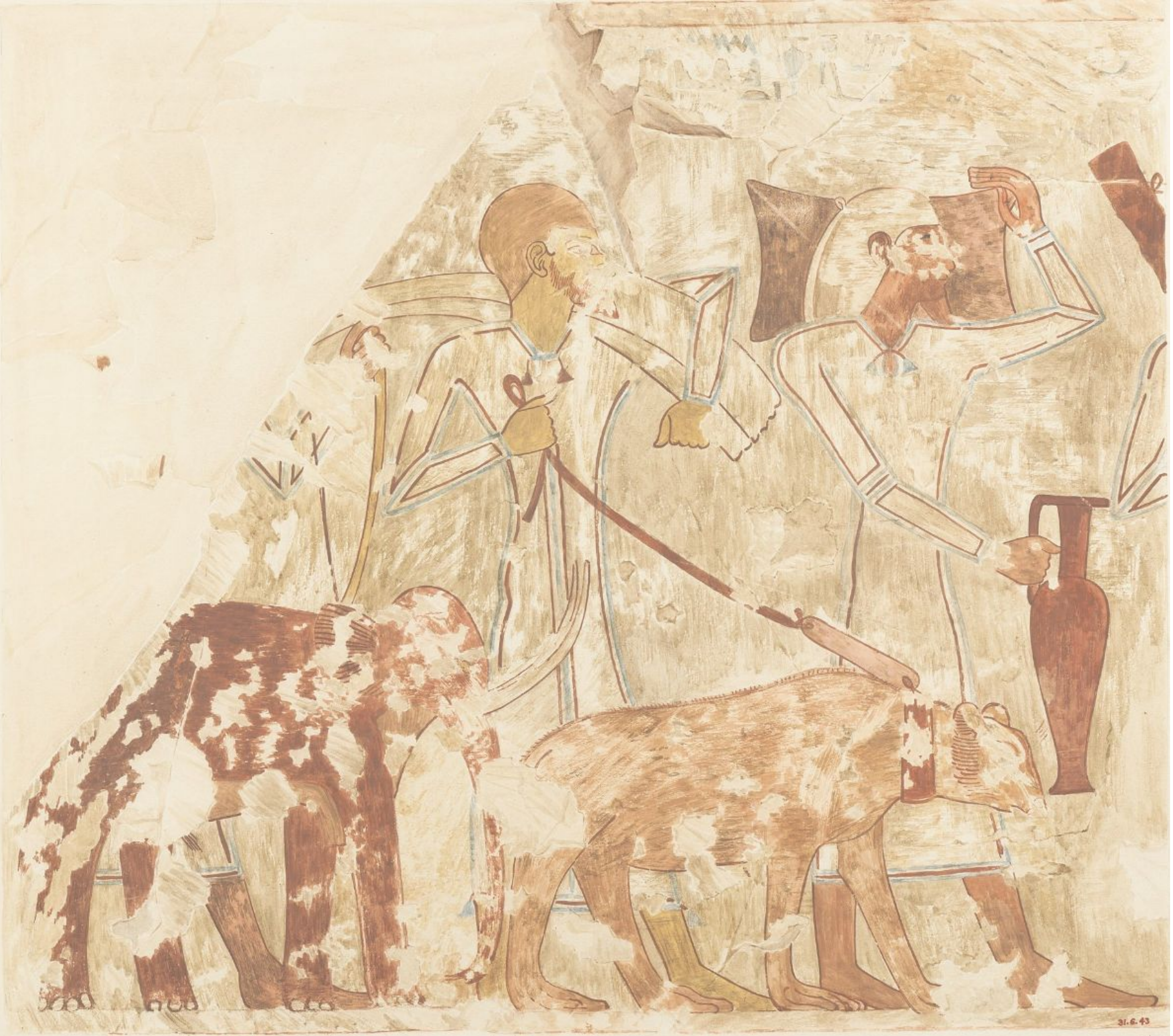
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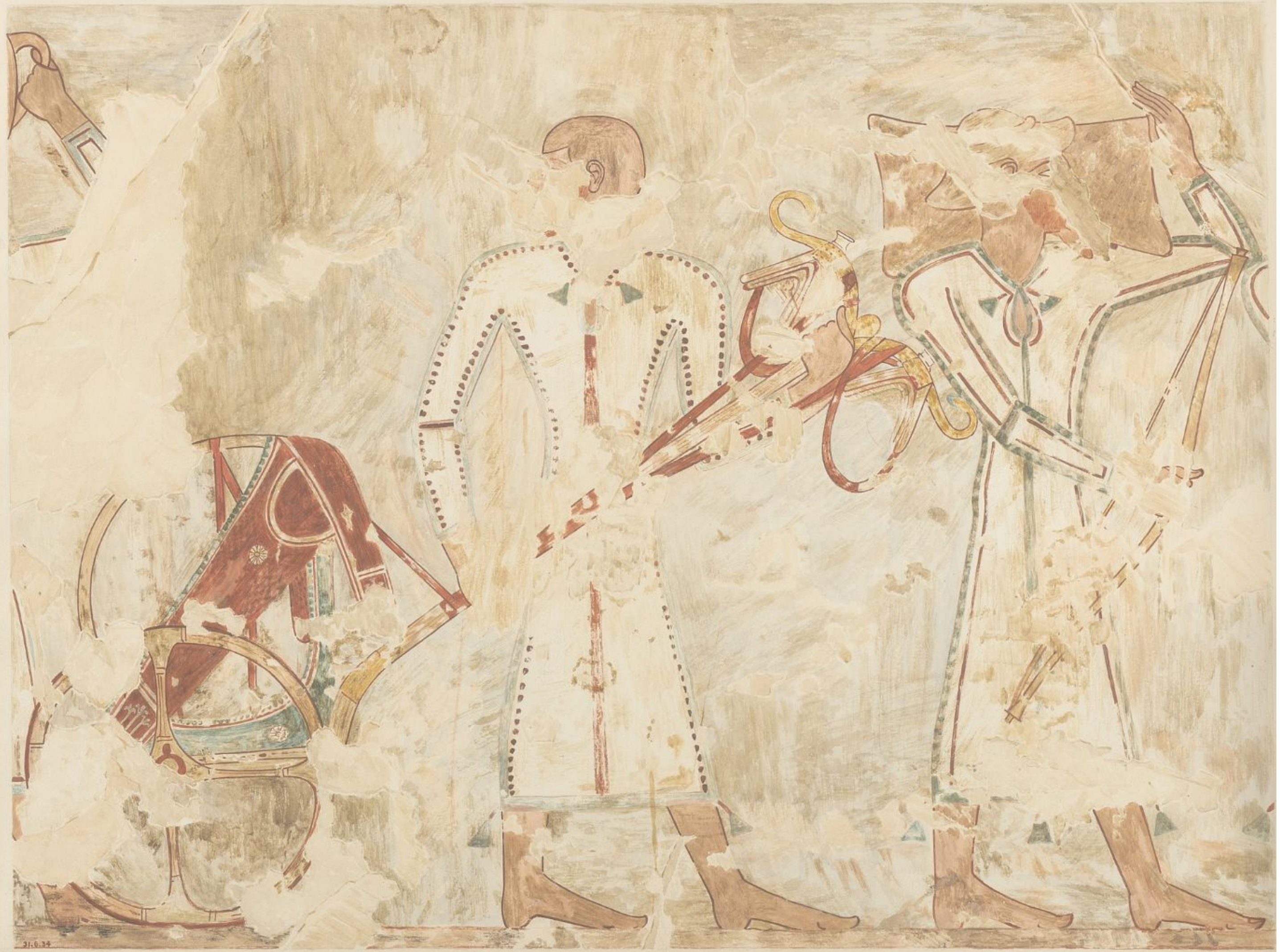
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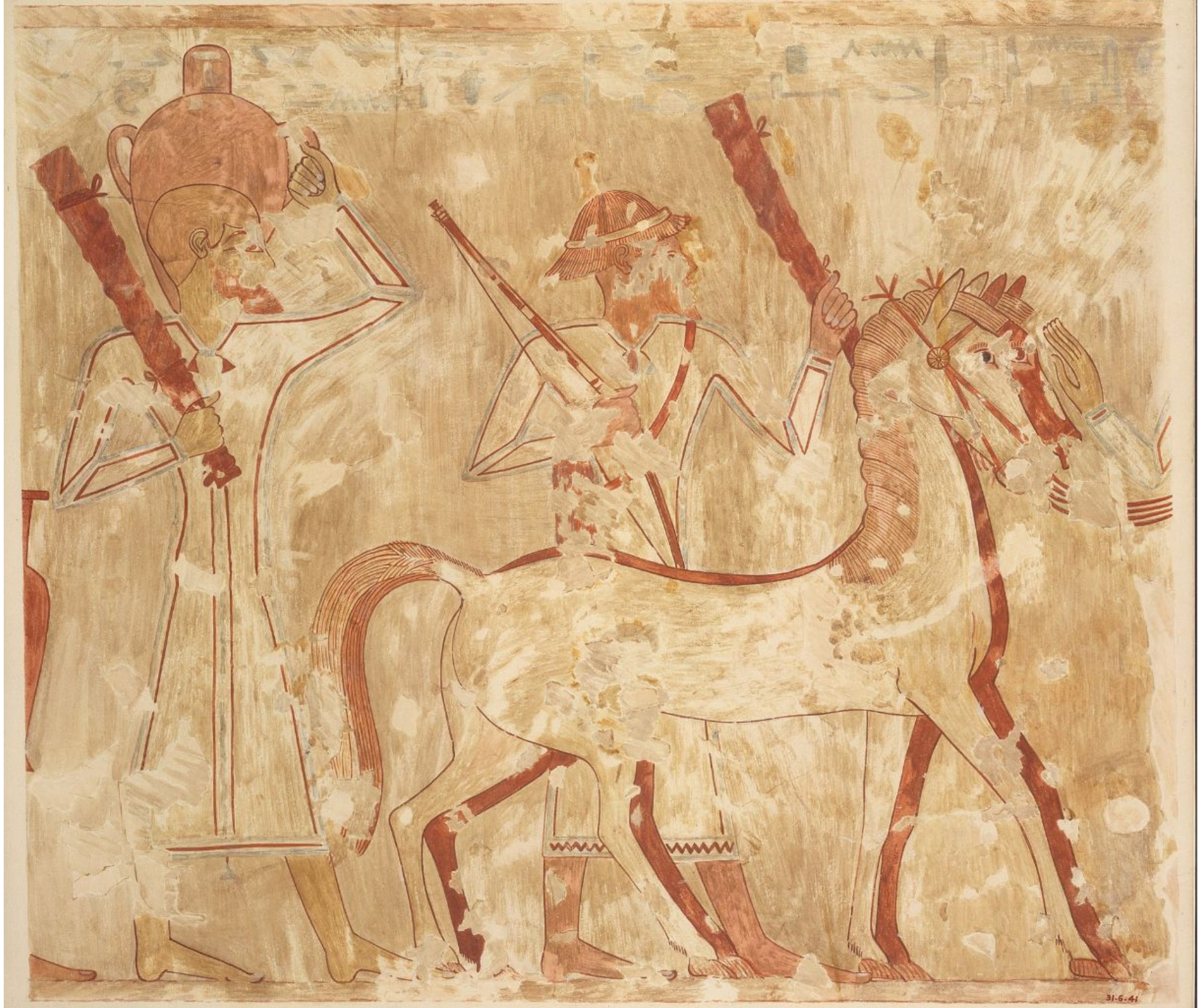
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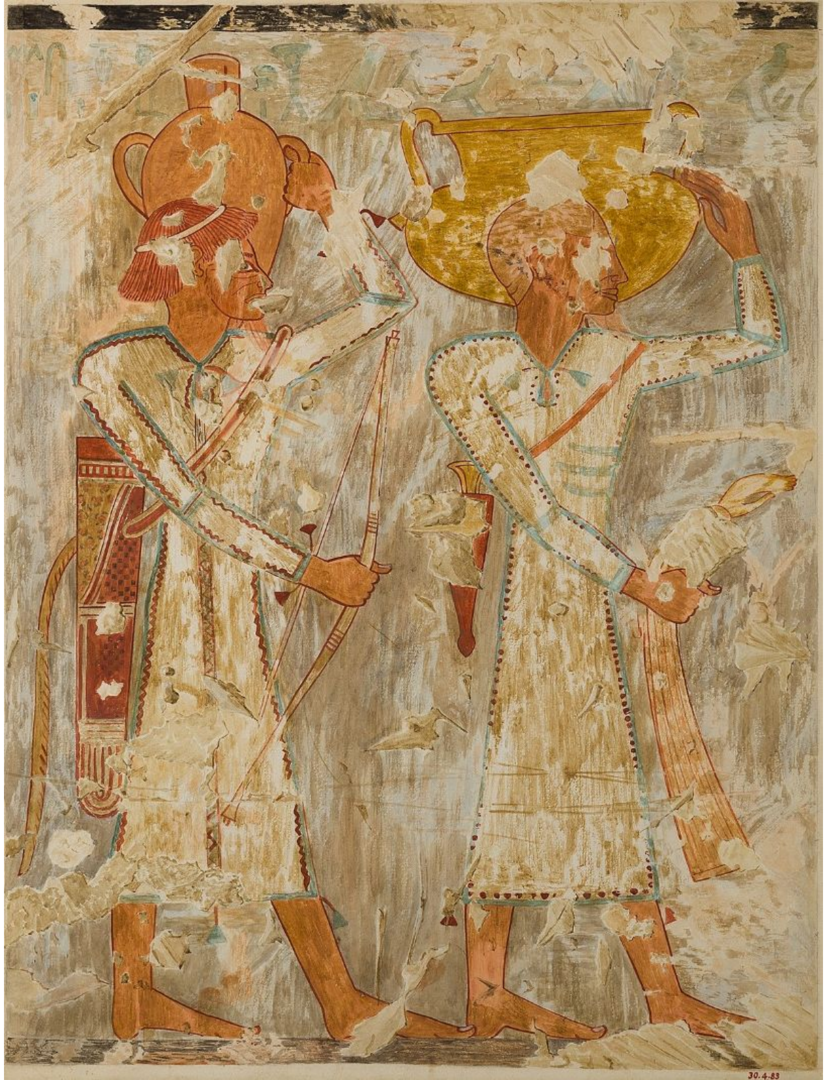


Painting of a red-headed Levantine from the tomb of Rekhmire Metmuseum.org

In the tomb of Rekhmire, a governor of Thebes and vizier to Thutmose III and Amunhotep II, we find an image of fourteen Levantine captives in two groups.

The first group has cropped hair and wears a cape shawl over a galabeya.

The second group wears their hair a bit longer and wears a cape shawl with a skirt that comes to a point between the legs.

When viewed in color it is easy to see what else sets these figures apart: some of them have red hair (Fig. 8), which in Egypt, would have been considered unattractive. The images of red heads within these tomb paintings are drawn with unkempt hair and wrinkles on their faces, which contrasts to the Levantines who do not have red hair.[14]

The word for color in Egyptian, “*iwen*” also translates as “character” or “disposition.” Red was a color associated with the god Seth, and the idea of chaos. This color was so powerful that when drawing the god Seth, Egyptian scribes would change ink color, from black to red, just to depict this god in the color of chaos.

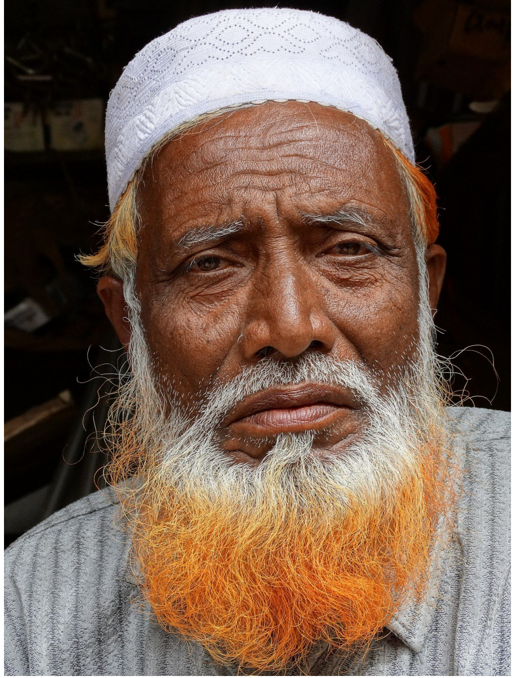
Red hair was also associated with foreigners from the Levant. This may stand behind the Bible’s description of both Esau—the founding father of the Edomites—and King David as read-headed (Gen 25:25, 1 Sam 16:12).[15]

https://www.thetorah.com/article/levantines-in-15th-and-14th-century-egyptian-art

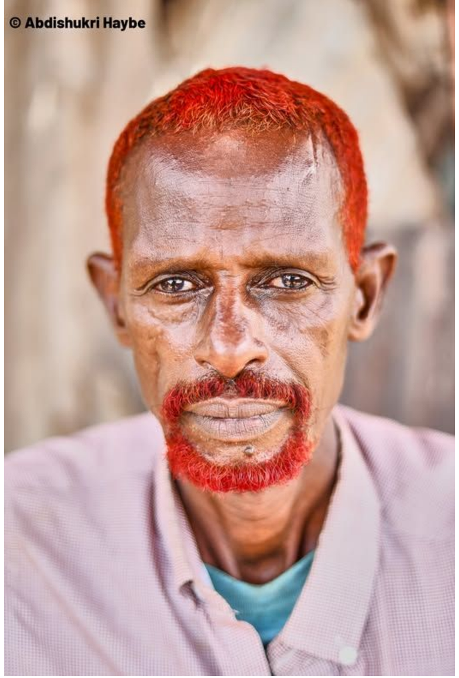
Red hair dye has a deep history in India and Africa, primarily using natural ingredients like henna and red ochre for beauty, ritual, and hair protection. In India, henna (*Lawsonia inermis*) has been used for over 5,000 years to dye hair and skin. In Africa, specifically Ethiopia, the Hamar women traditionally use red ochre and butter for red-toned hair.

Henna has been used in ancient Egypt, ancient Near East and the Indian subcontinent to dye skin, hair, and fingernails; as well as fabrics including silk, wool, and leather. Historically, henna was used in West Asia including the Arabian Peninsula and in Carthage, other parts of North Africa, West Africa, Central Africa, the Horn of Africa and the Indian subcontinent.

https://en.wikipedia.org/wiki/Henna#:~:text=Henna%20has%20been%20used%20in,Africa%20and%20the%20Indian%20subcontinent.



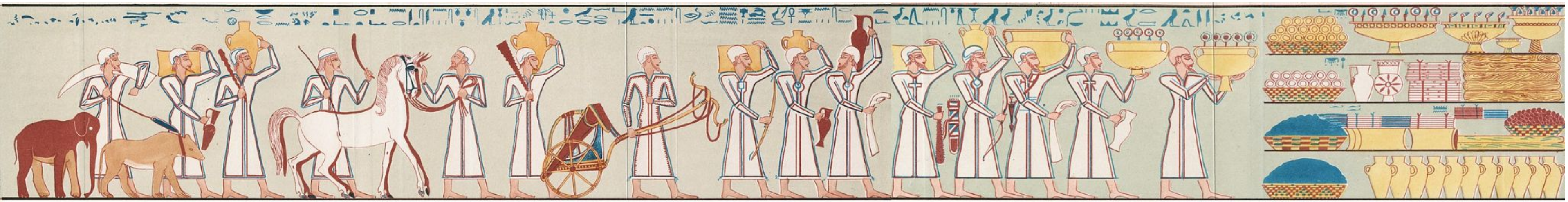
An elderly Bengali man in Dhaka with a beard dyed in henna

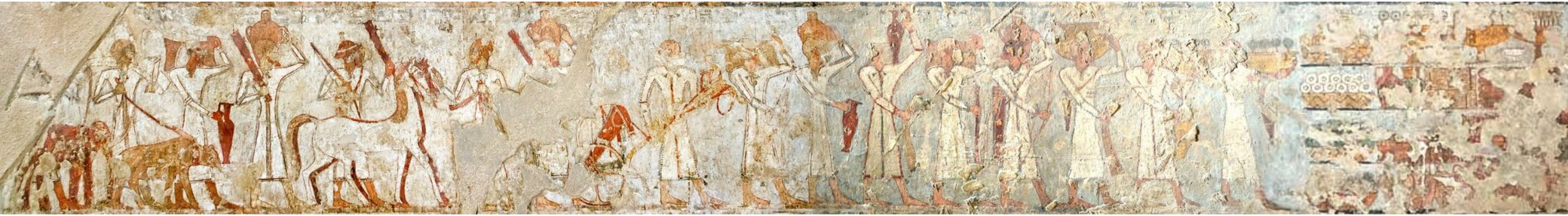


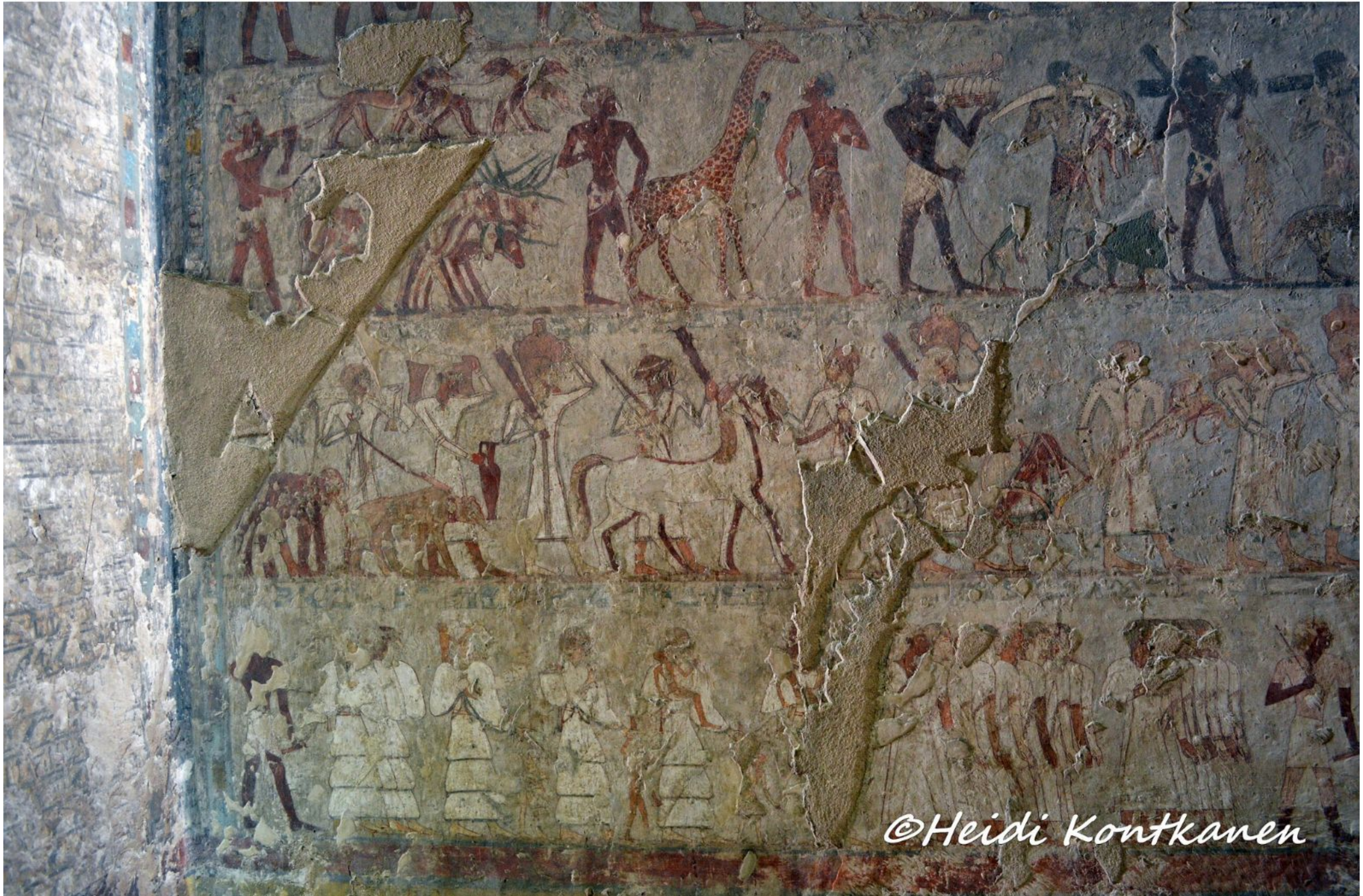
A Somali elder who dyed his grey hair with traditional Henna. Seeing older people with dyed orange hair in Somalia is very common, and its believed that the prophet Muhammad (S.A.W) dyed his hair. As the Hadith narrated from The Messenger of Allah (PBUH) said: “The best things to use to change grey hair are henna and katam.” (Al-Tirmidhi 1753)

Several Egyptian mummies show evidence of henna-dyed hair, a practice used to cover grey hair or for ritualistic purposes. Notable examples include the 3,500-year-old mummy of Ahmose-Henuttamehu, which featured bright red hair, and the mummy of Ramses II, which displayed henna-treated hair as well as red-dyed fingertips.

https://www.facebook.com/abdishukriheybe/posts/a-somali-elder-who-dyed-his-grey-hair-with-traditional-henna-seeing-older-people/476713960499188/



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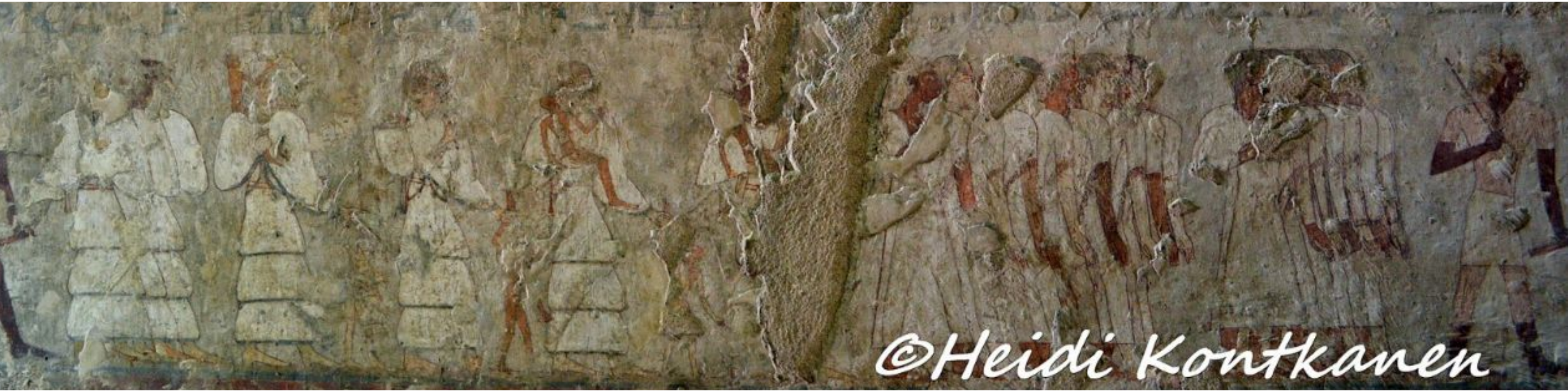

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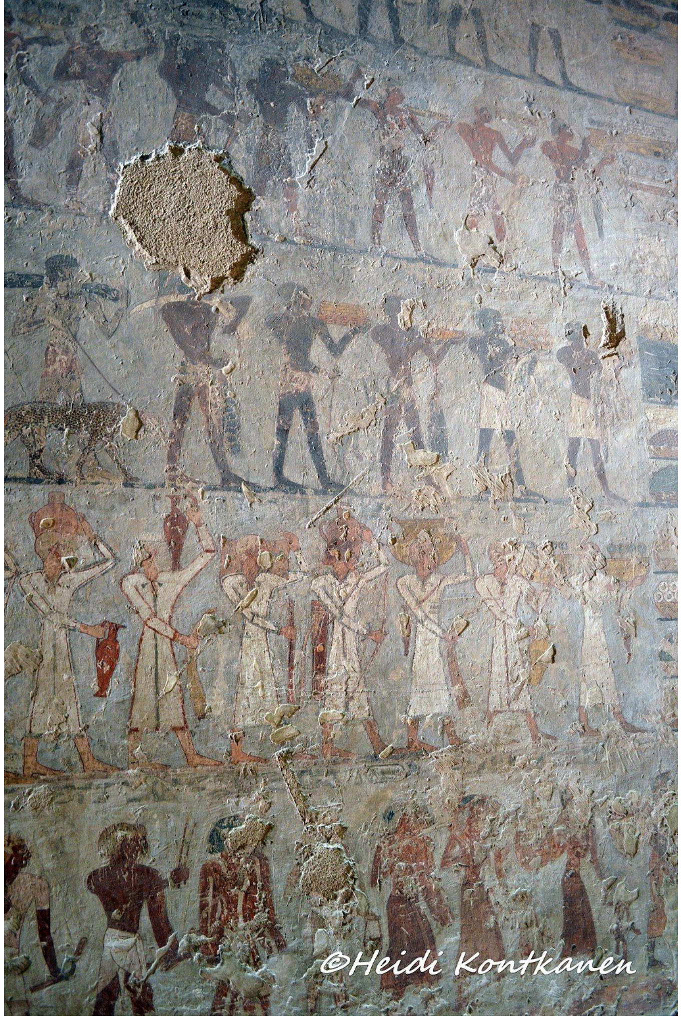
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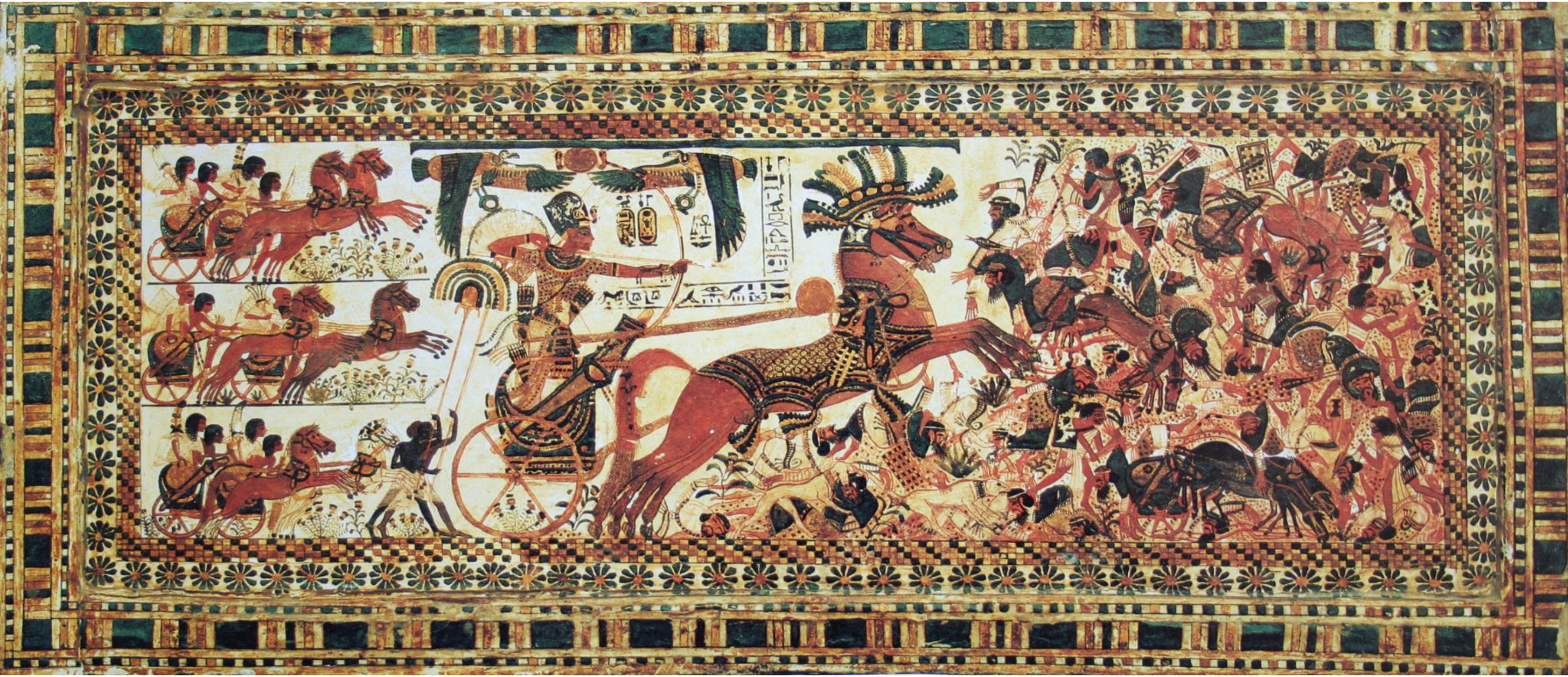
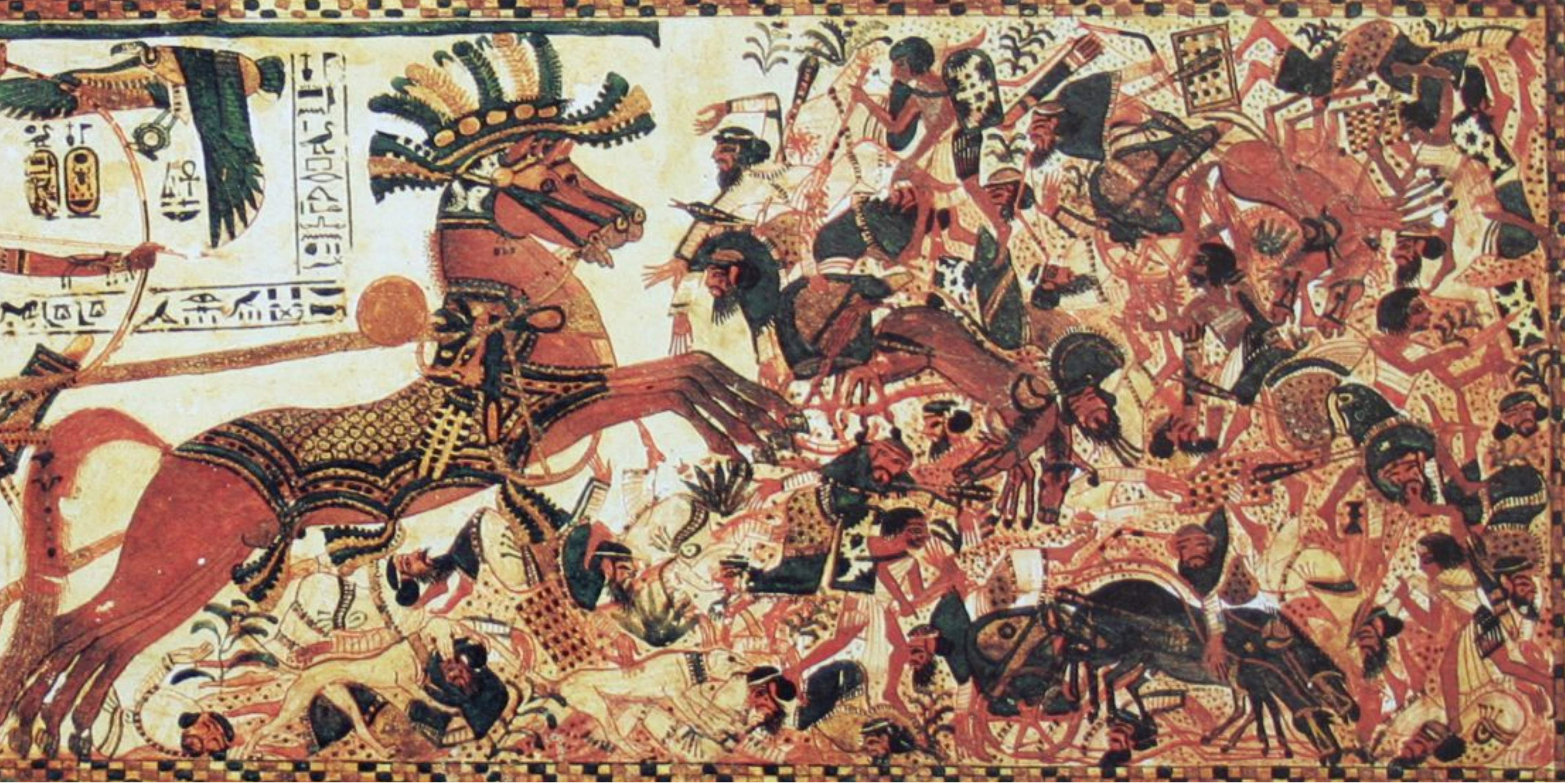
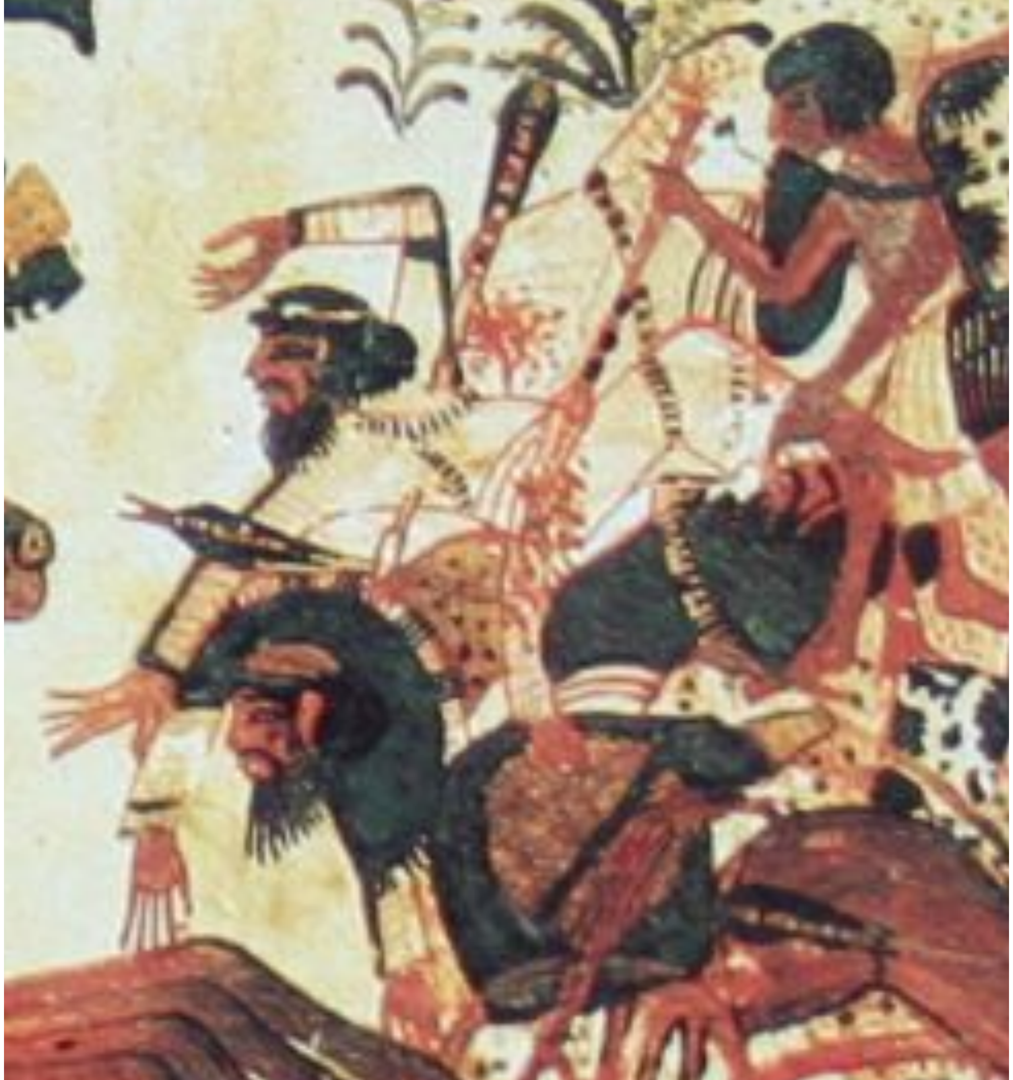
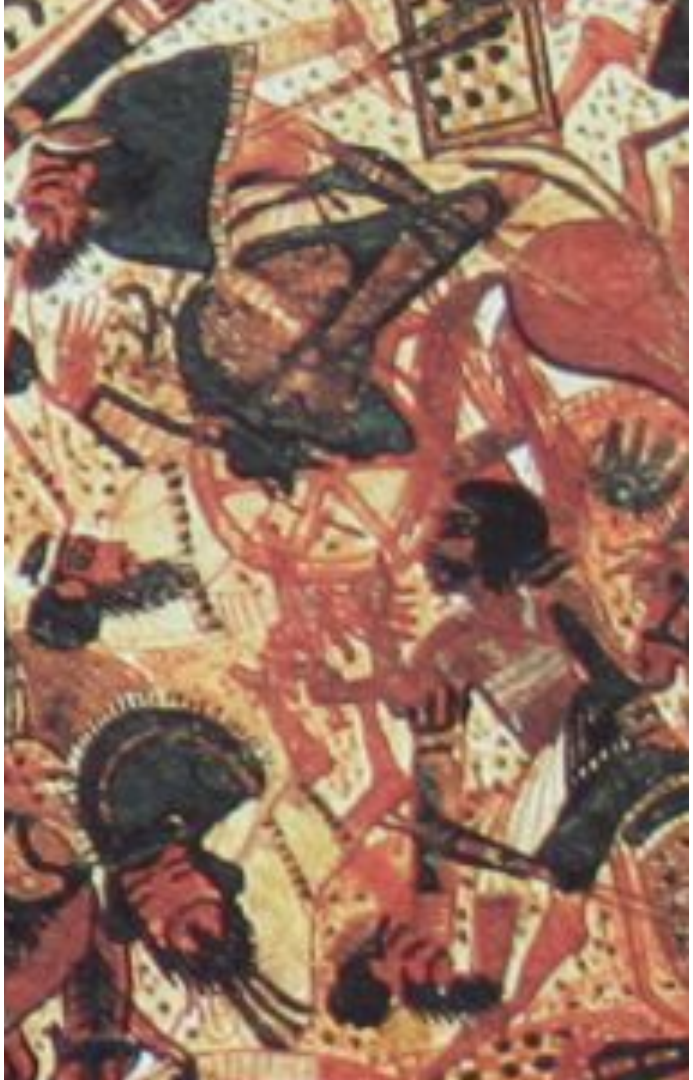
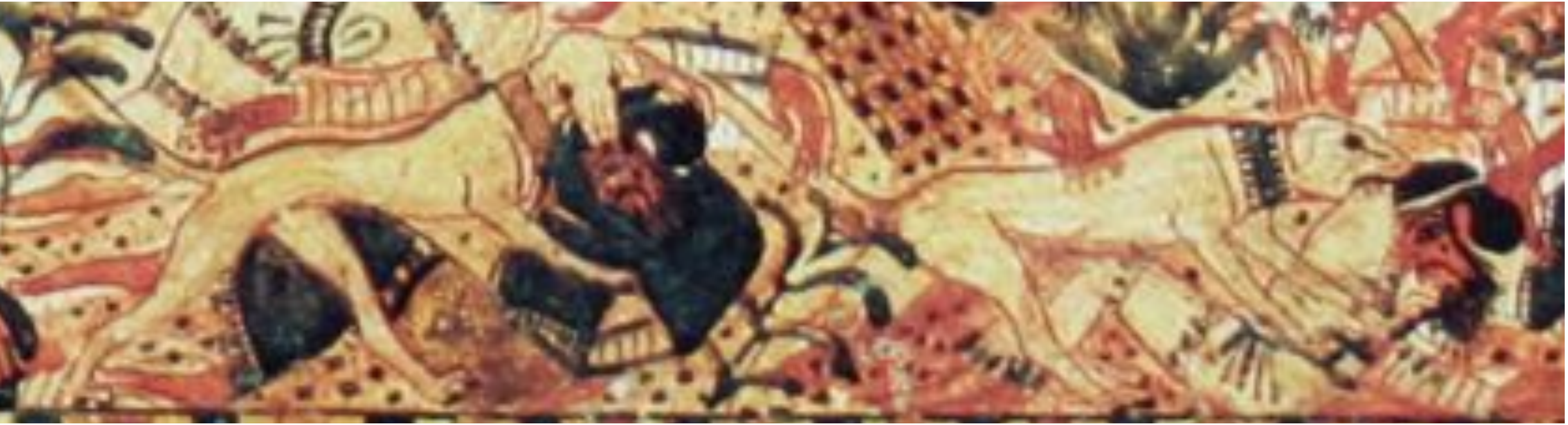
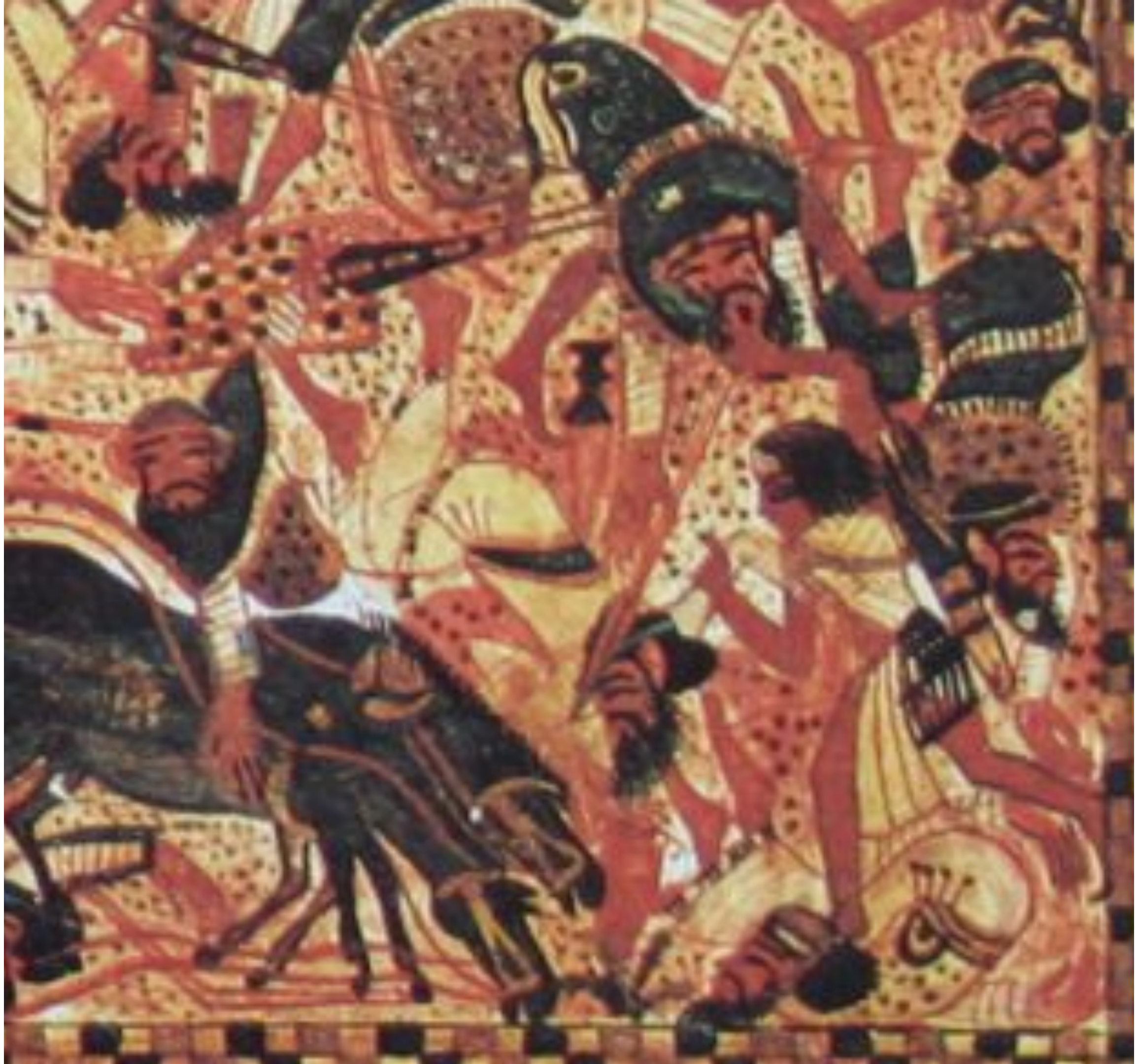


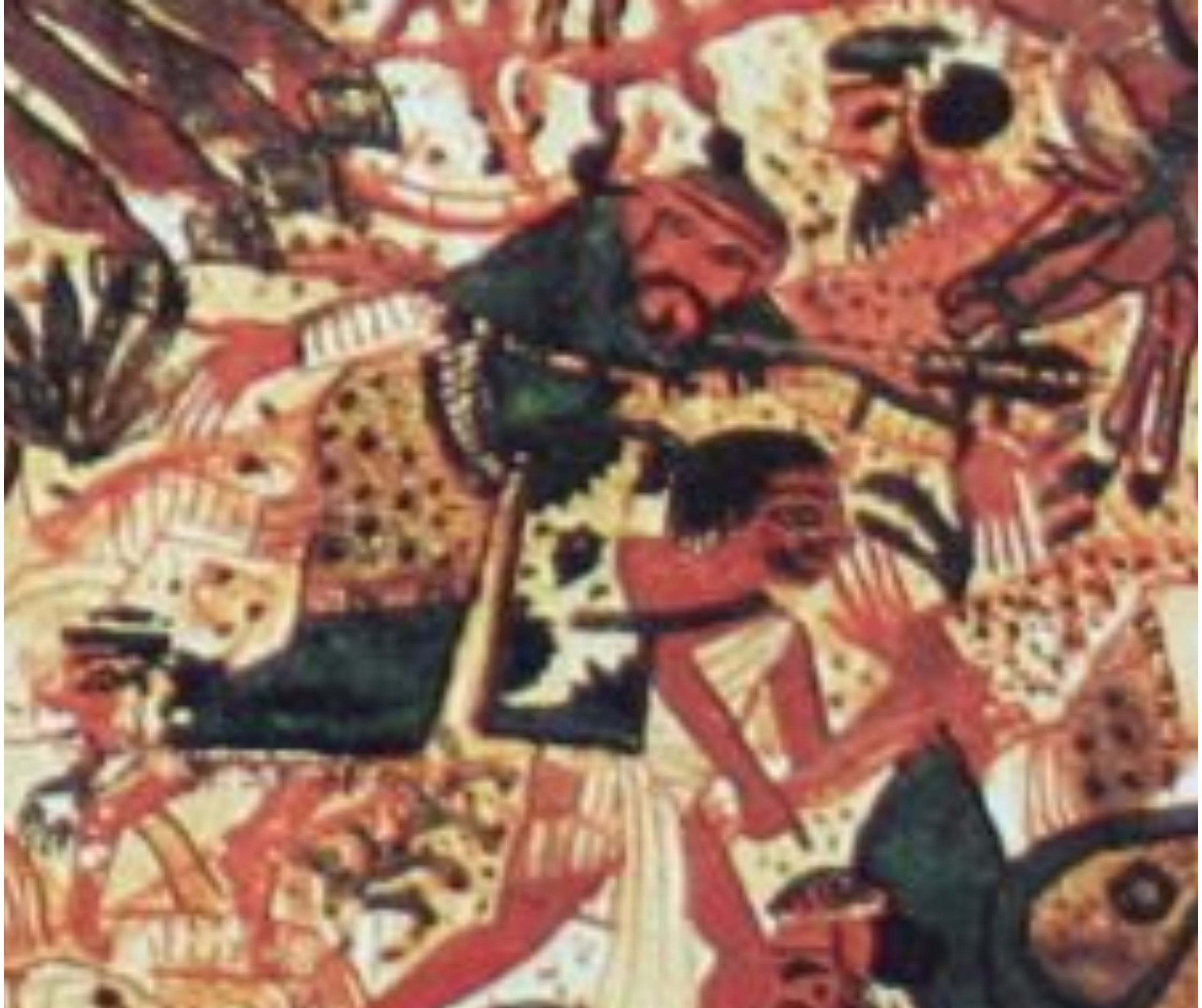


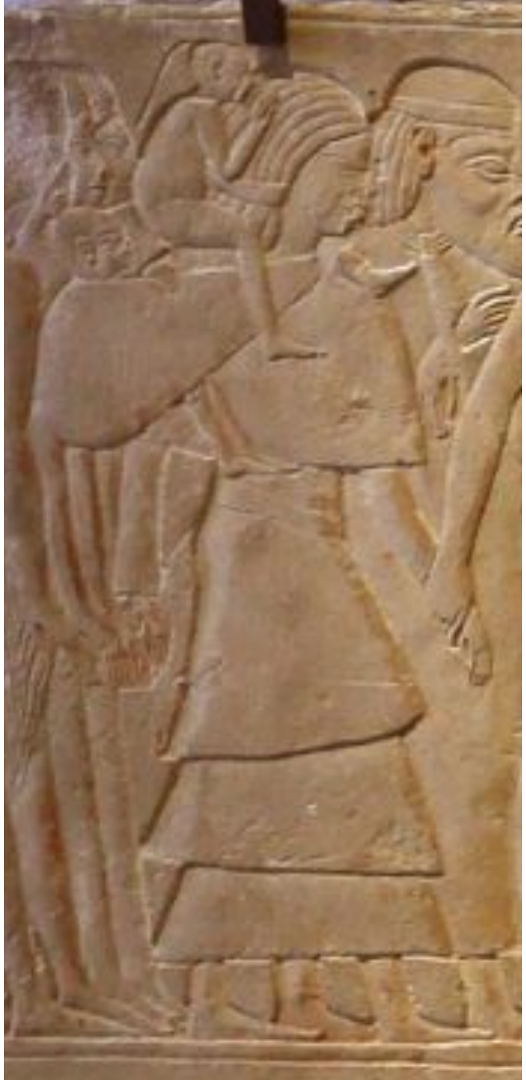


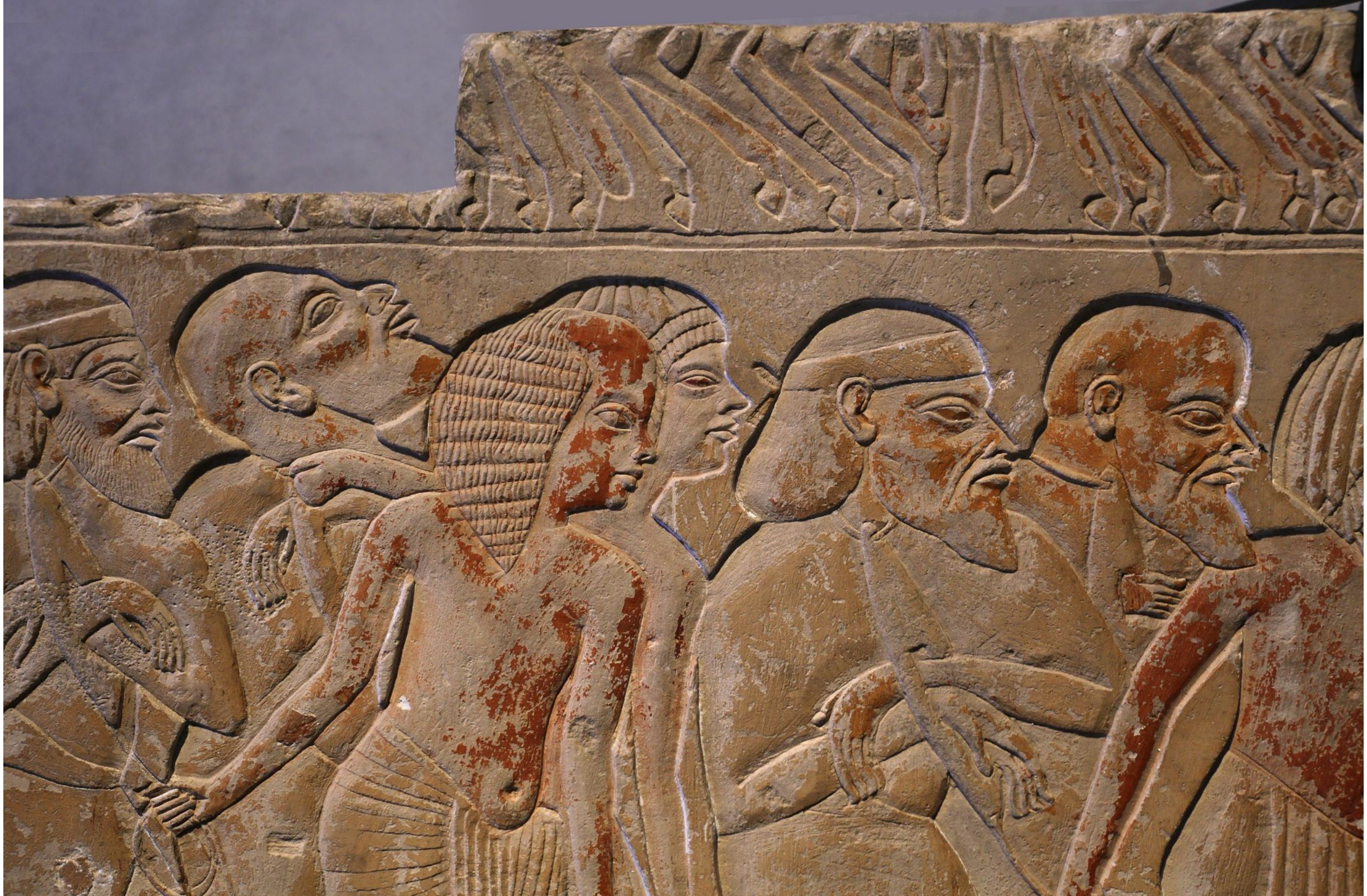


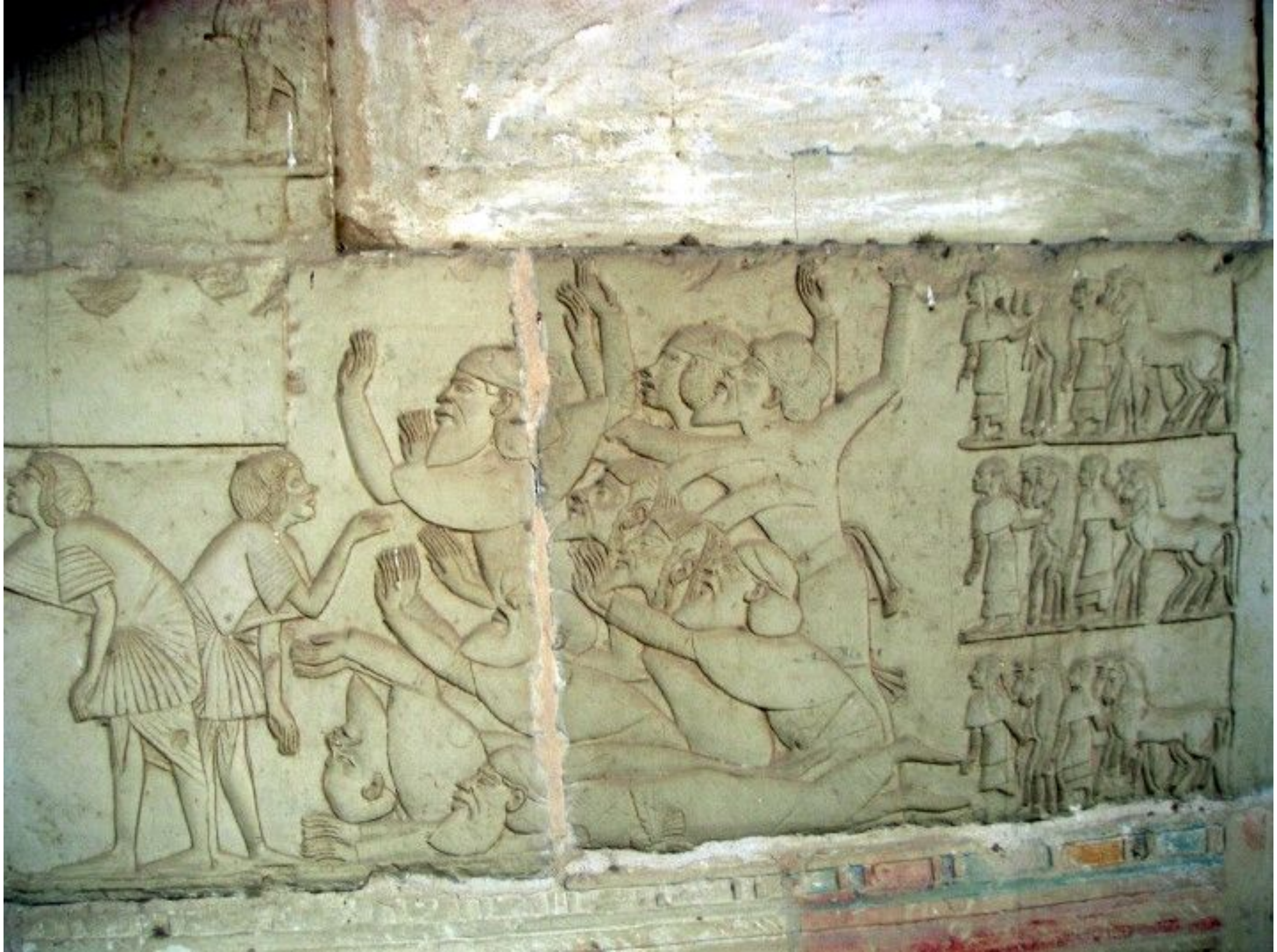


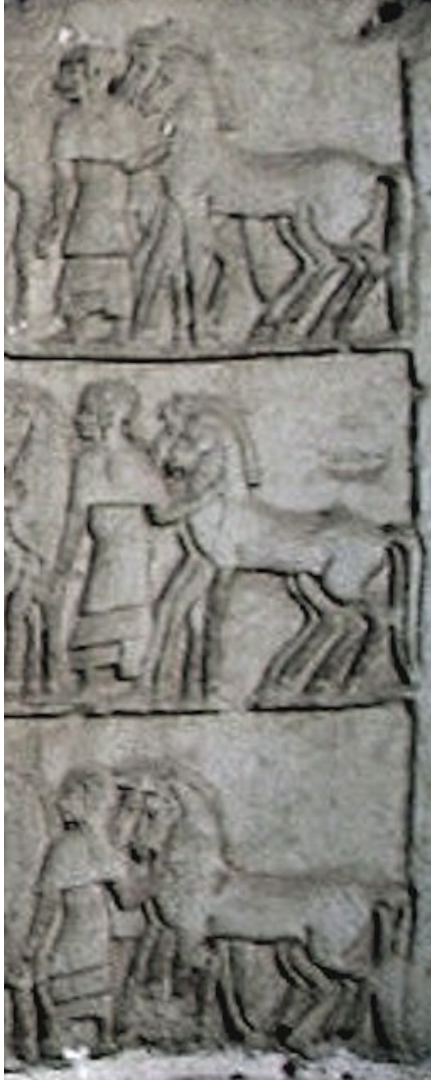


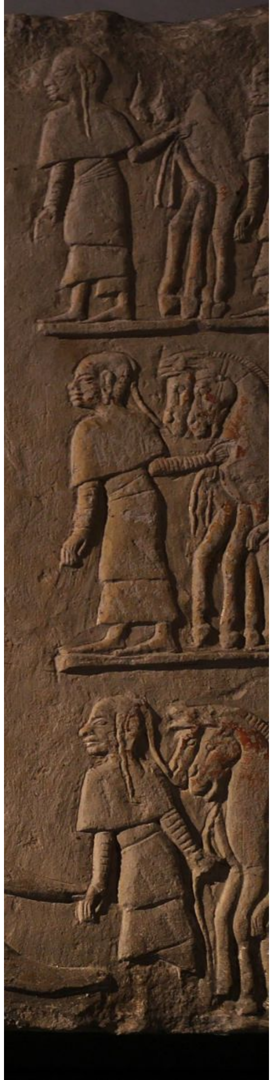


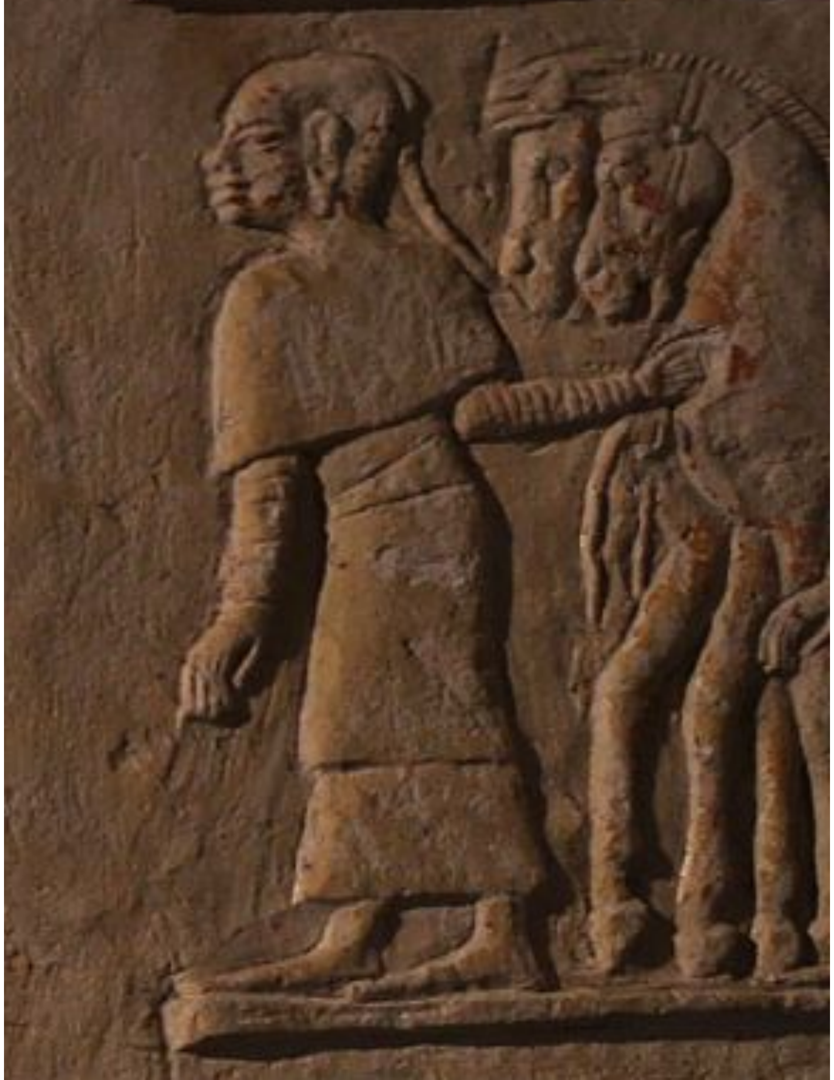


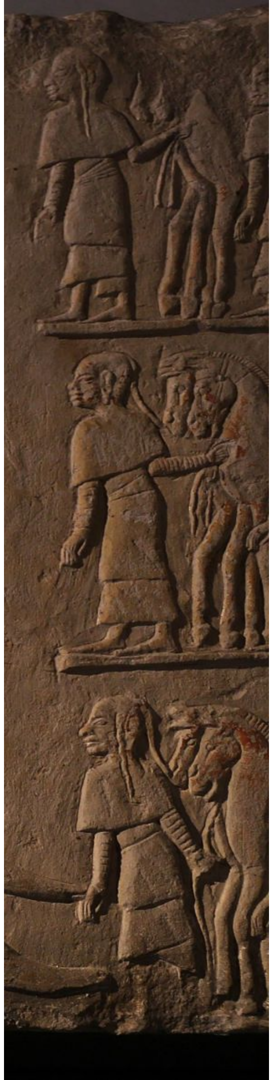


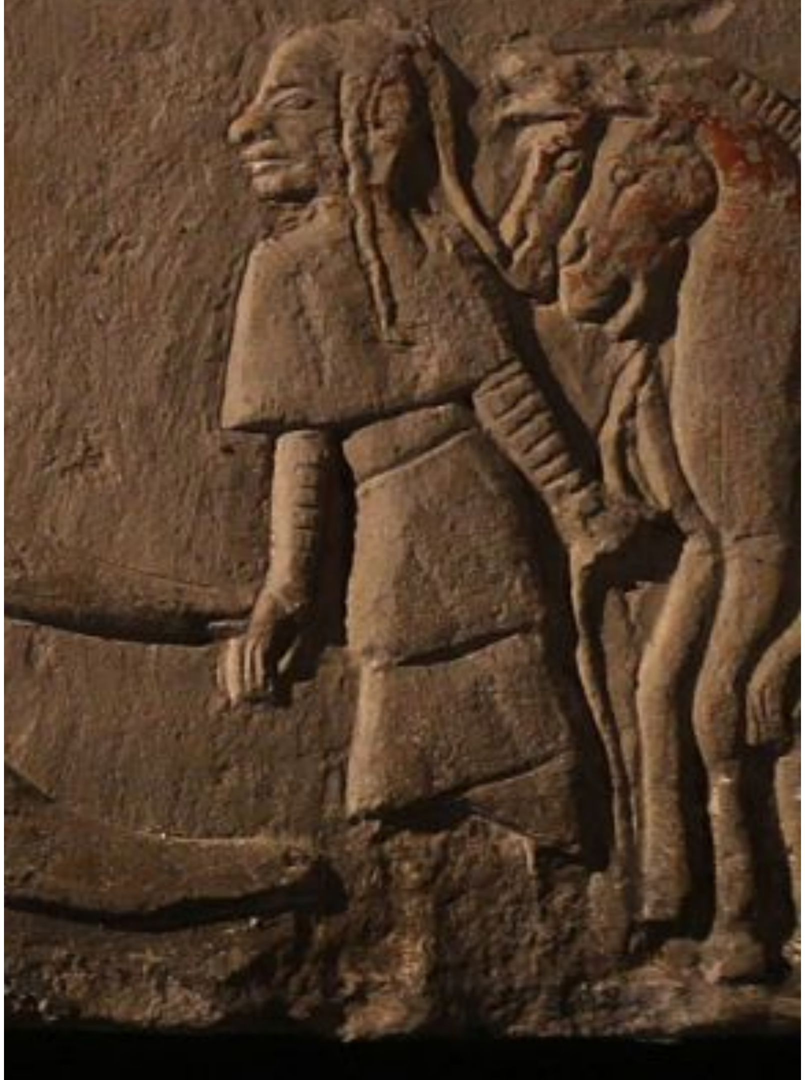


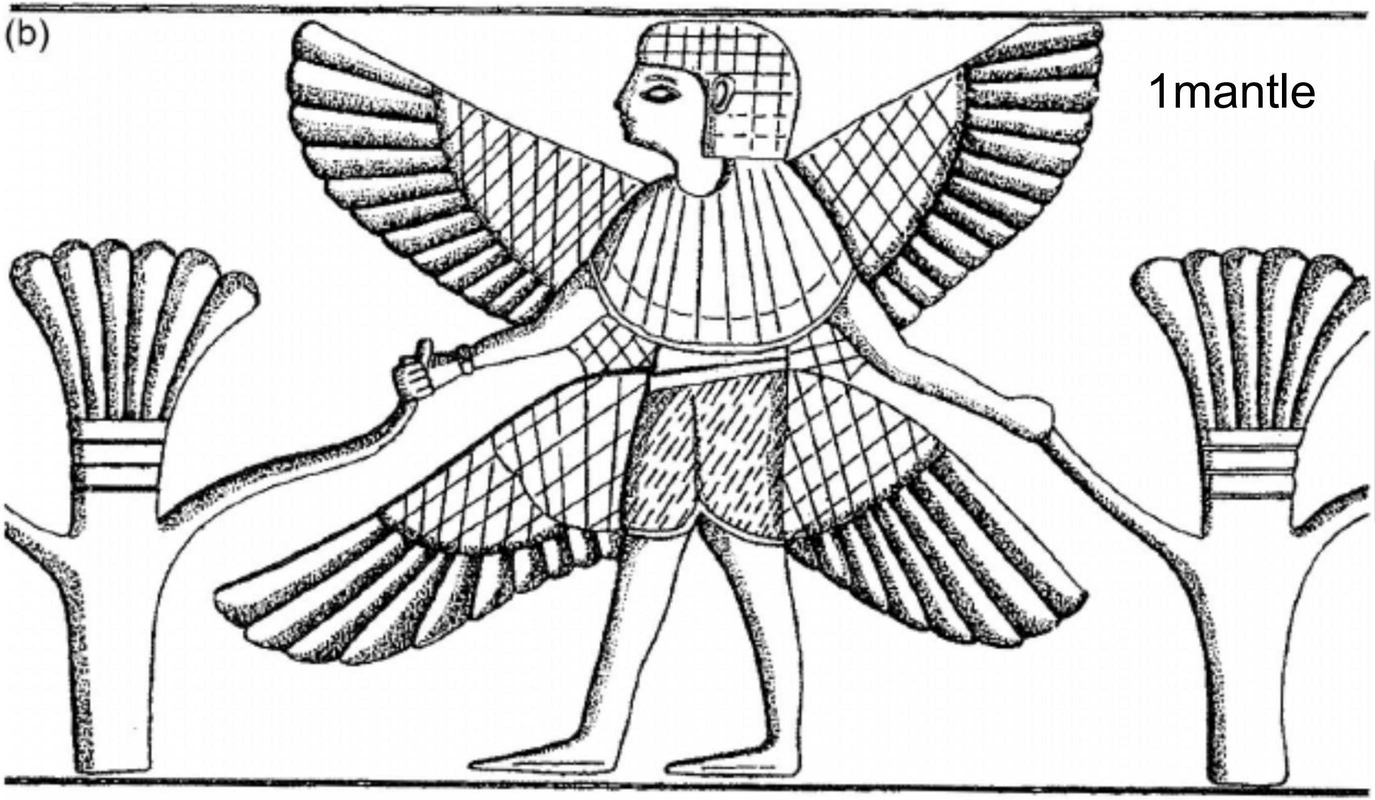












1mantle

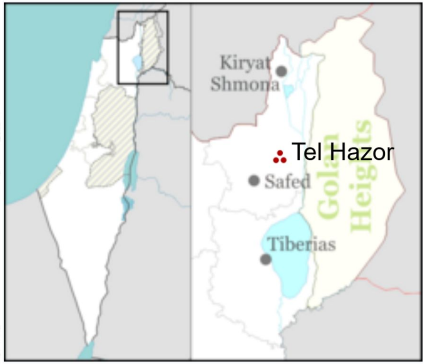
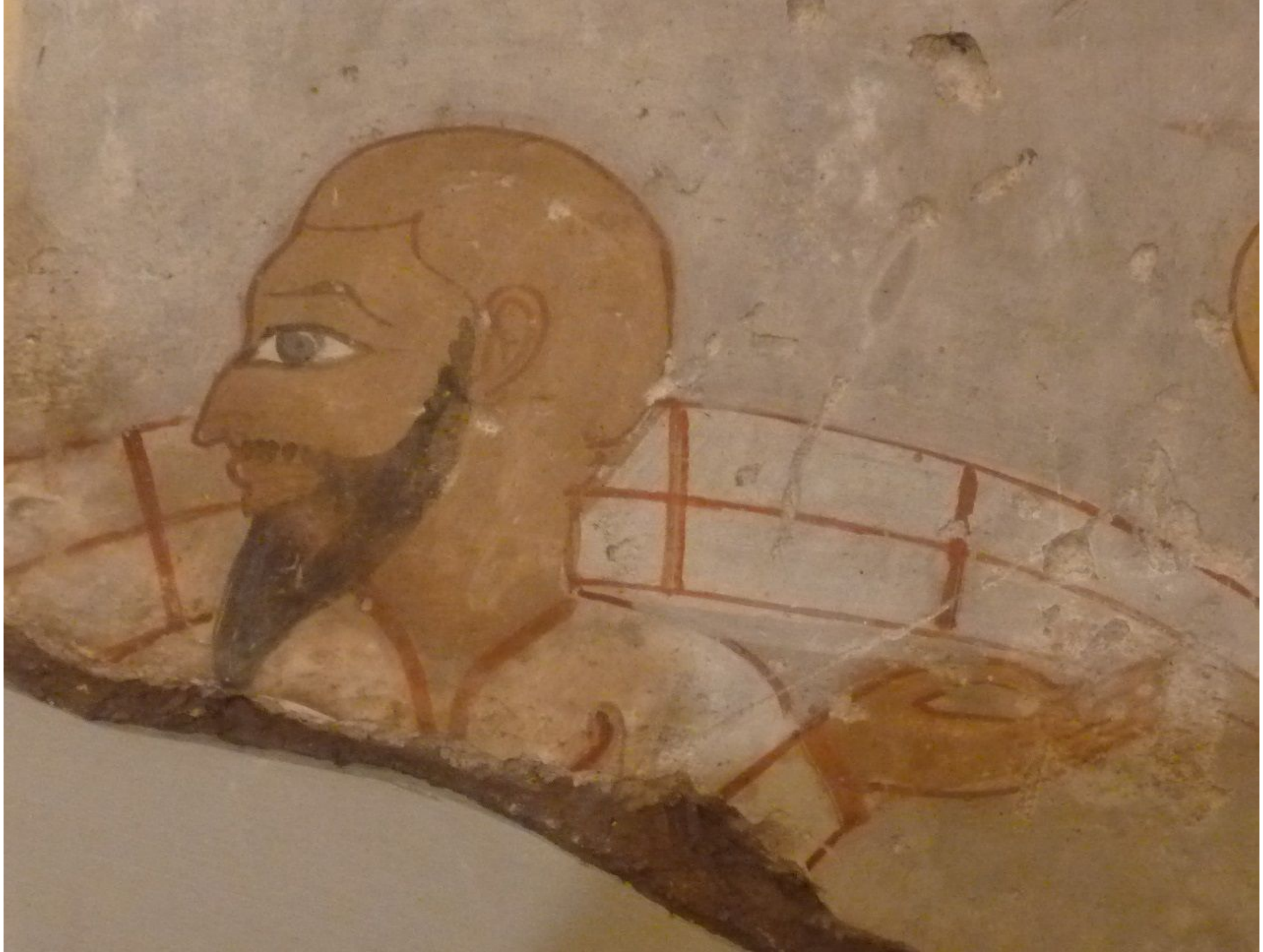
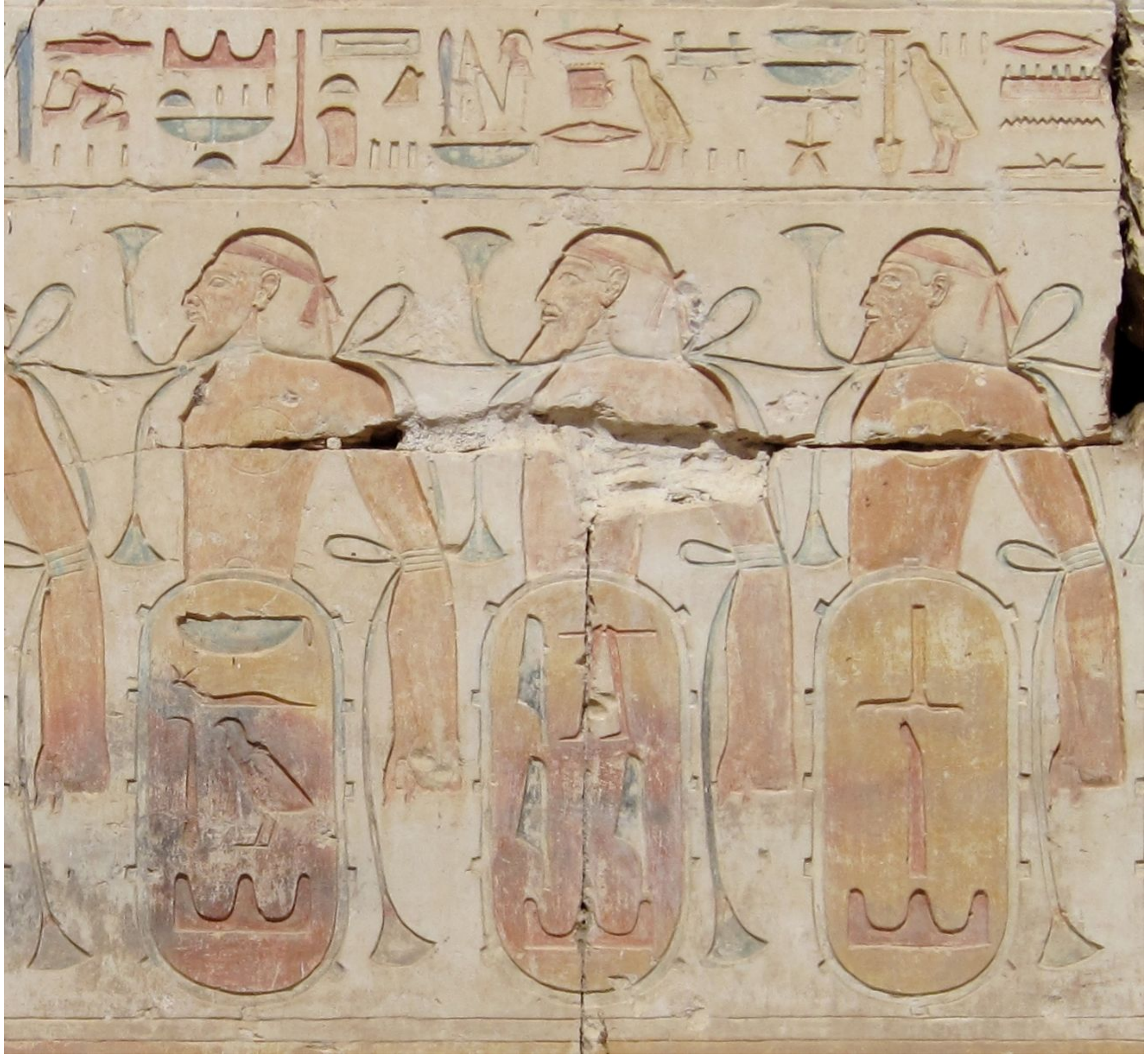
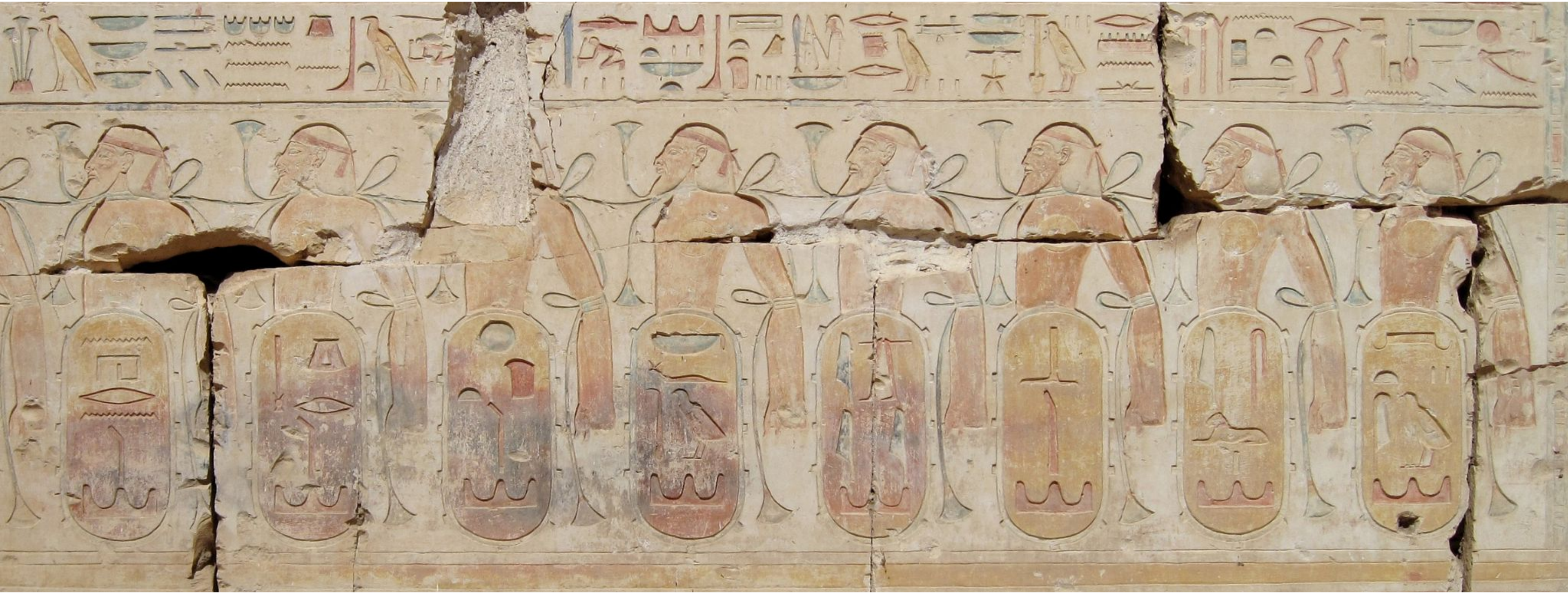
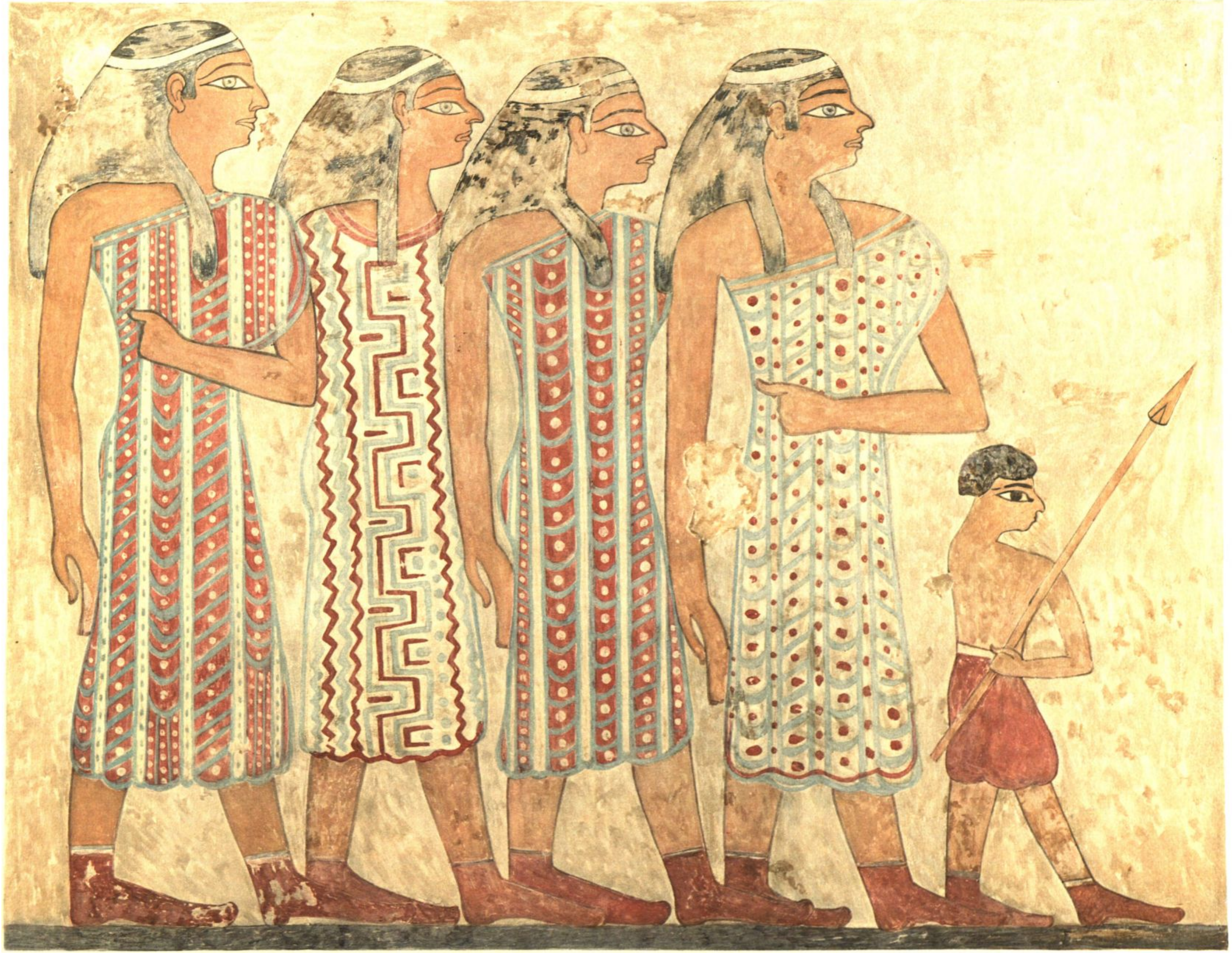

Kiryat
Shmona
Tel Hazor
Safed
Golan
Heights
Tiberias

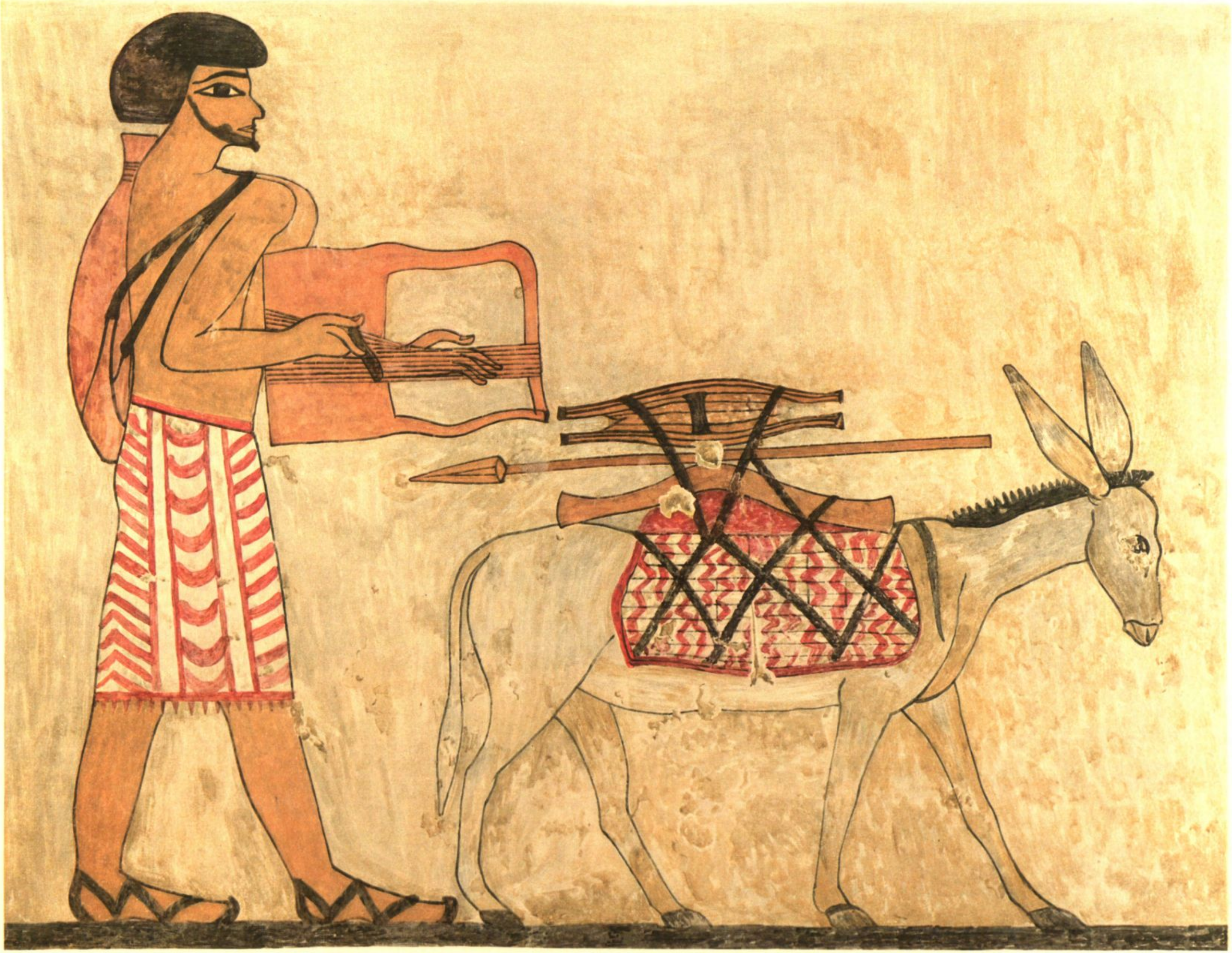
Figure 28.4 (a) Cosmetic spoon made of ivory, H 14 cm, from Hazor, Area A, Building 241/1, Str. VI, 8th cent. (Keel and Uehlinger 1998: 200, Figure 214). (b) Fan handle made of bone, H 18 cm, from Hazor, Area A, Building 48, Str. VI, 8th cent. (Keel and Uehlinger 1998: 196, Figure 210). (c) Ivory pyxis, H 7.2 cm, from Hazor, Area B close to citadel, Str. VA, late 8th cent. (Keel and Uehlinger 1998: 238, Figure 234a)

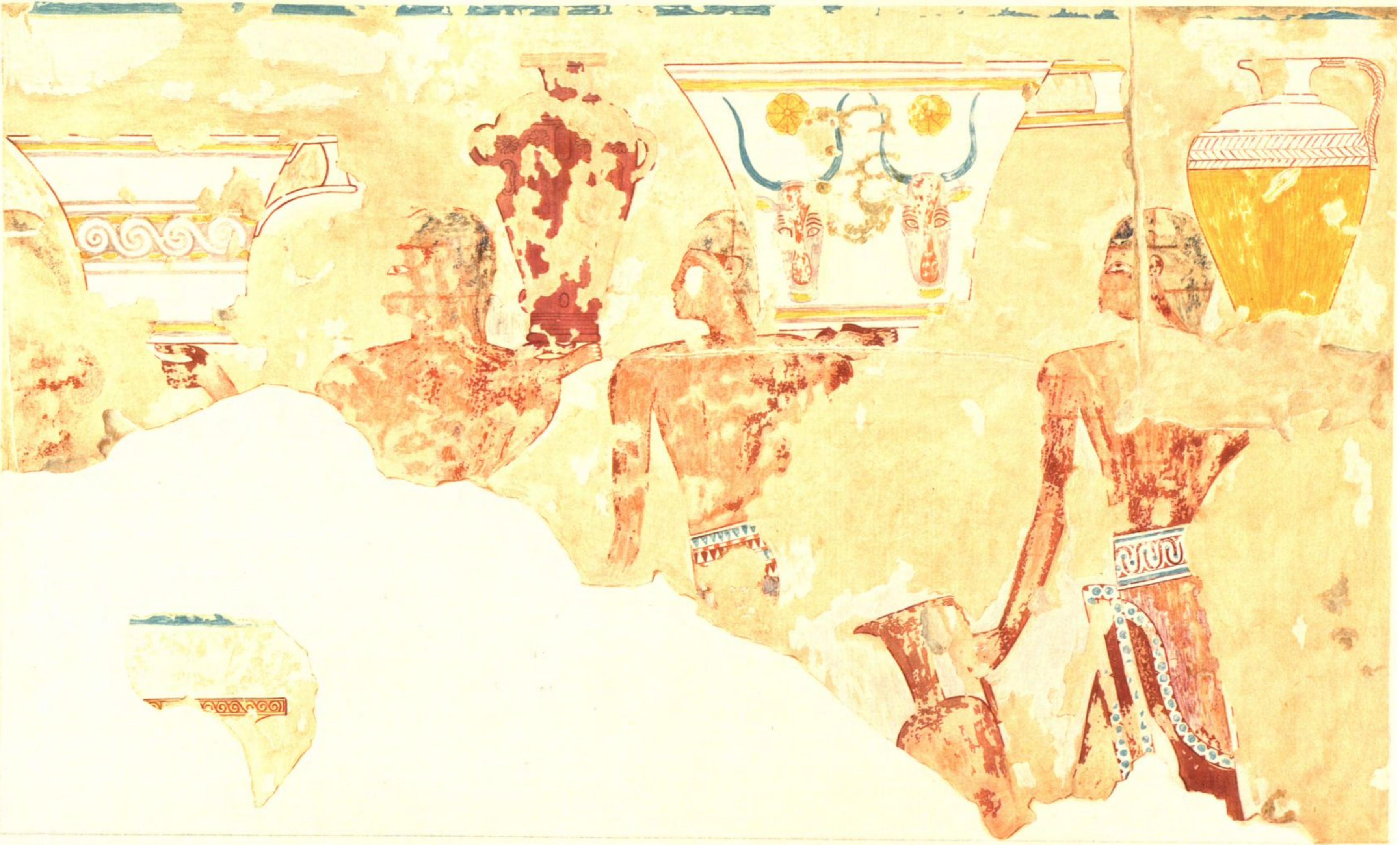


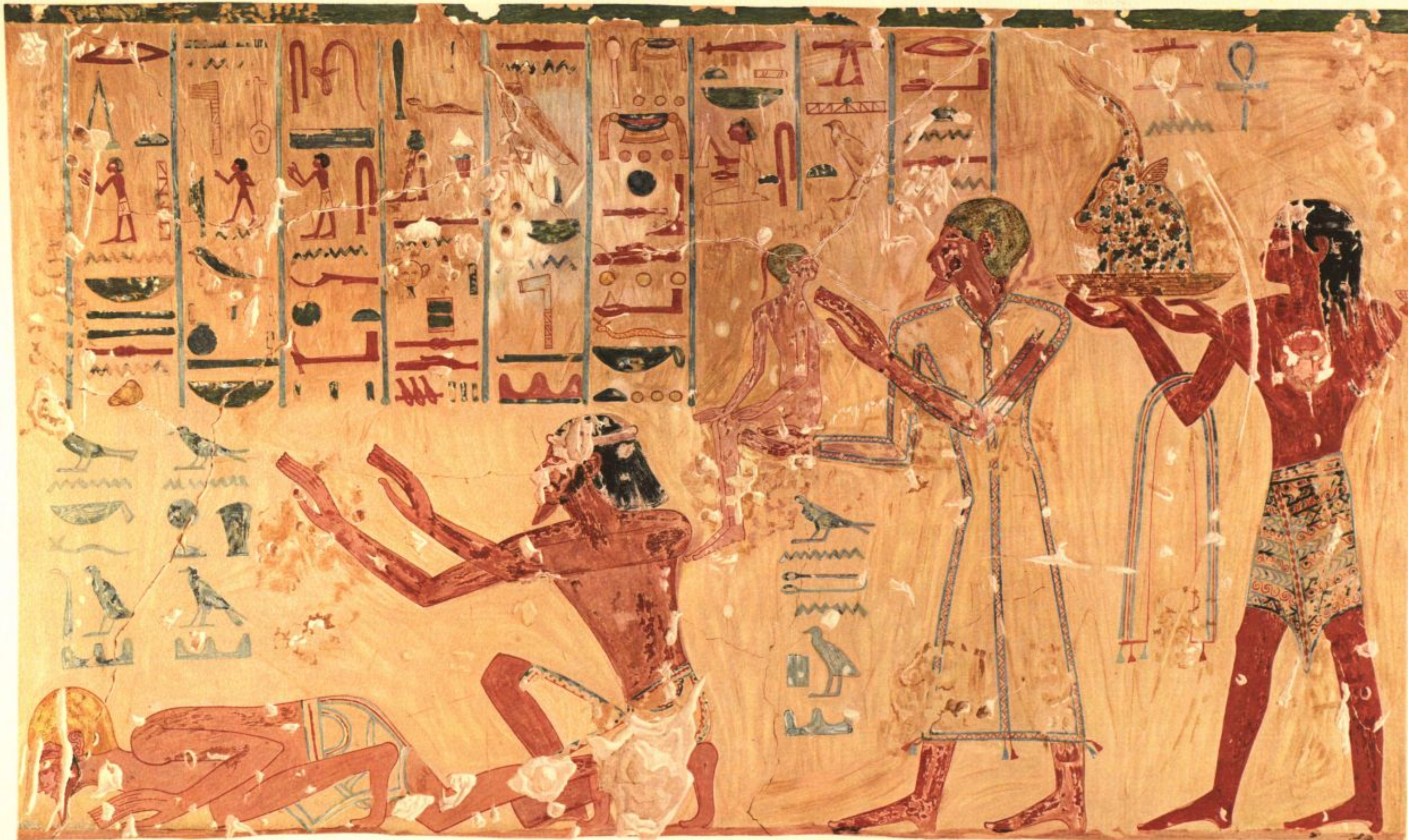


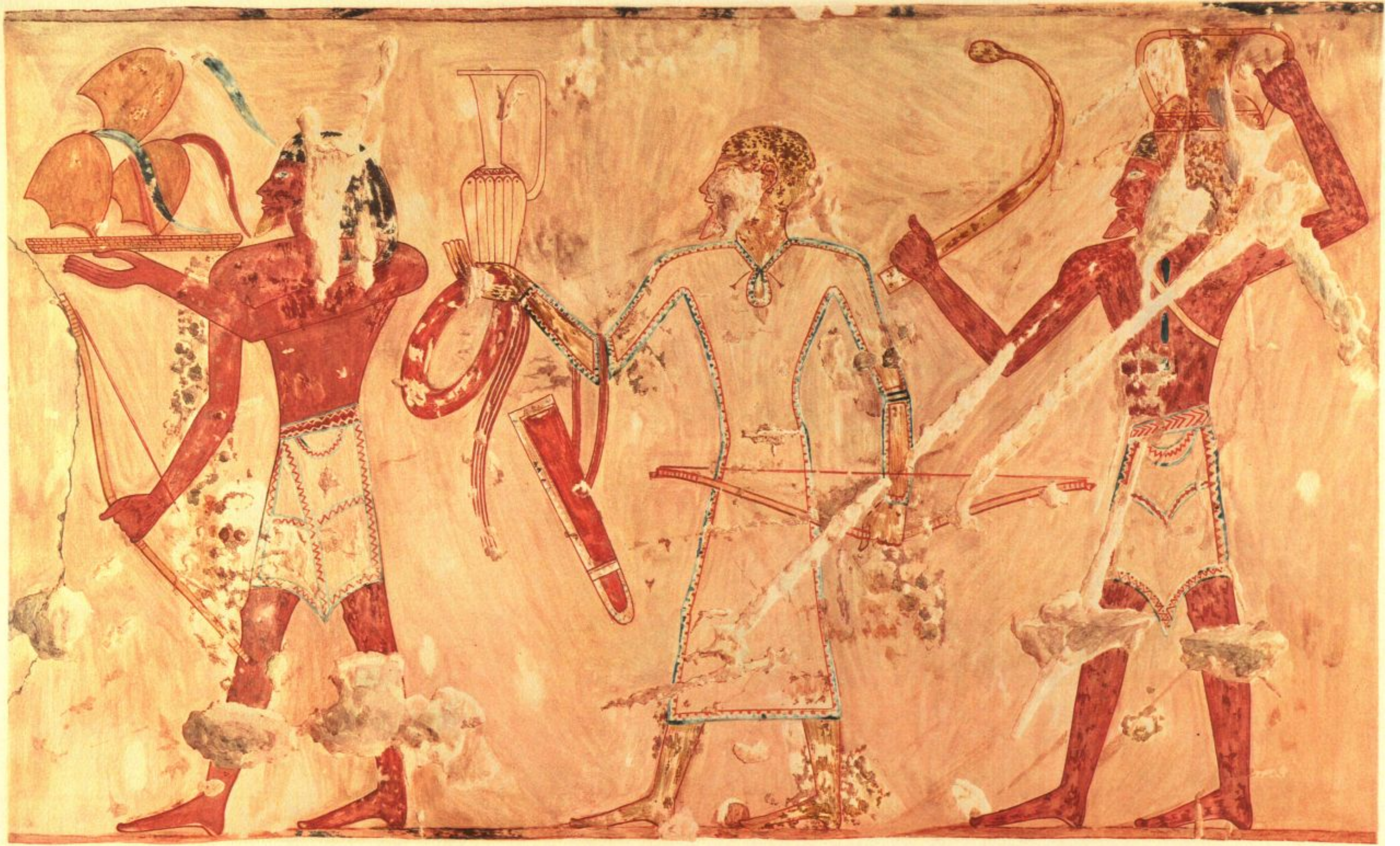


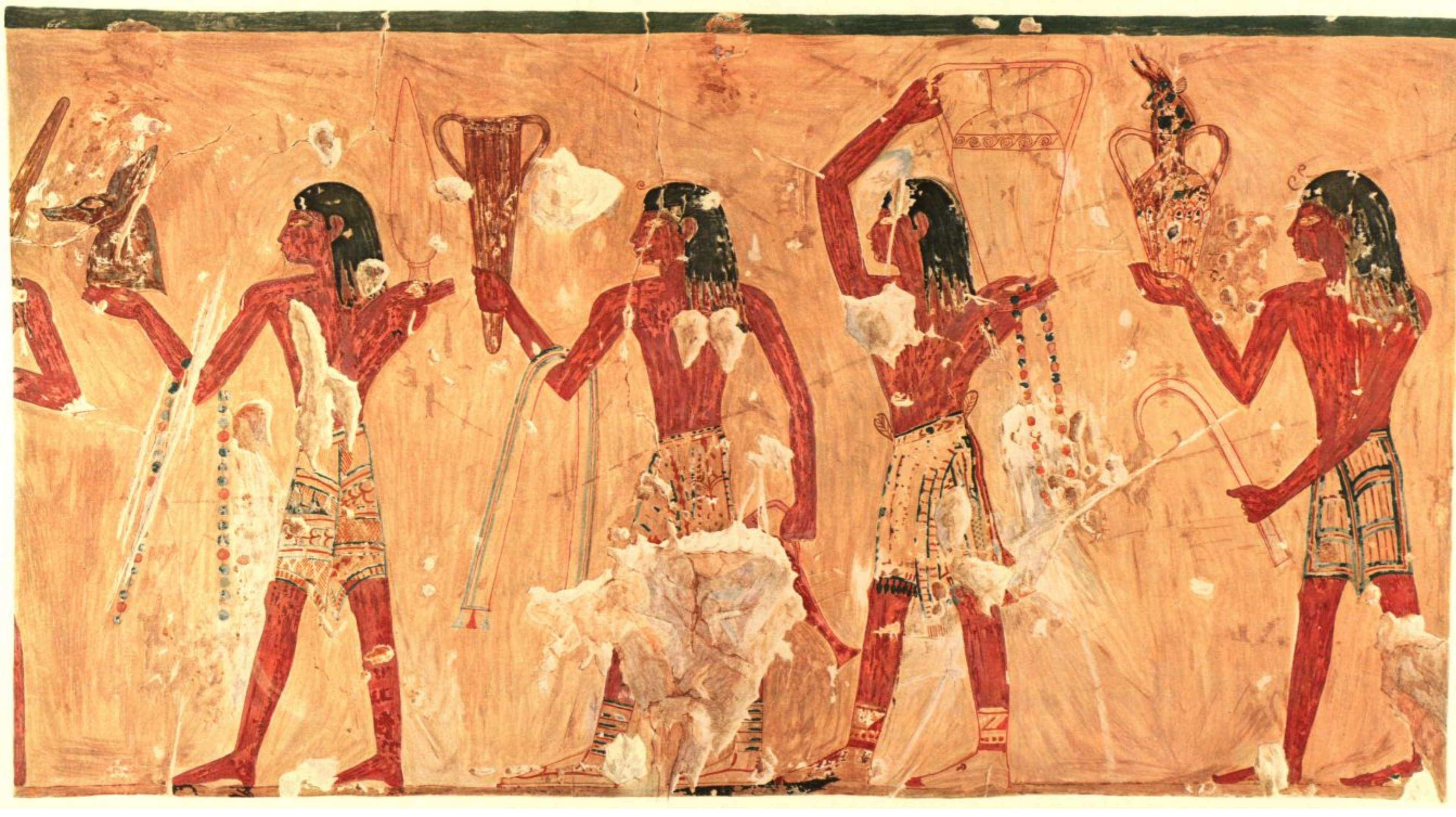


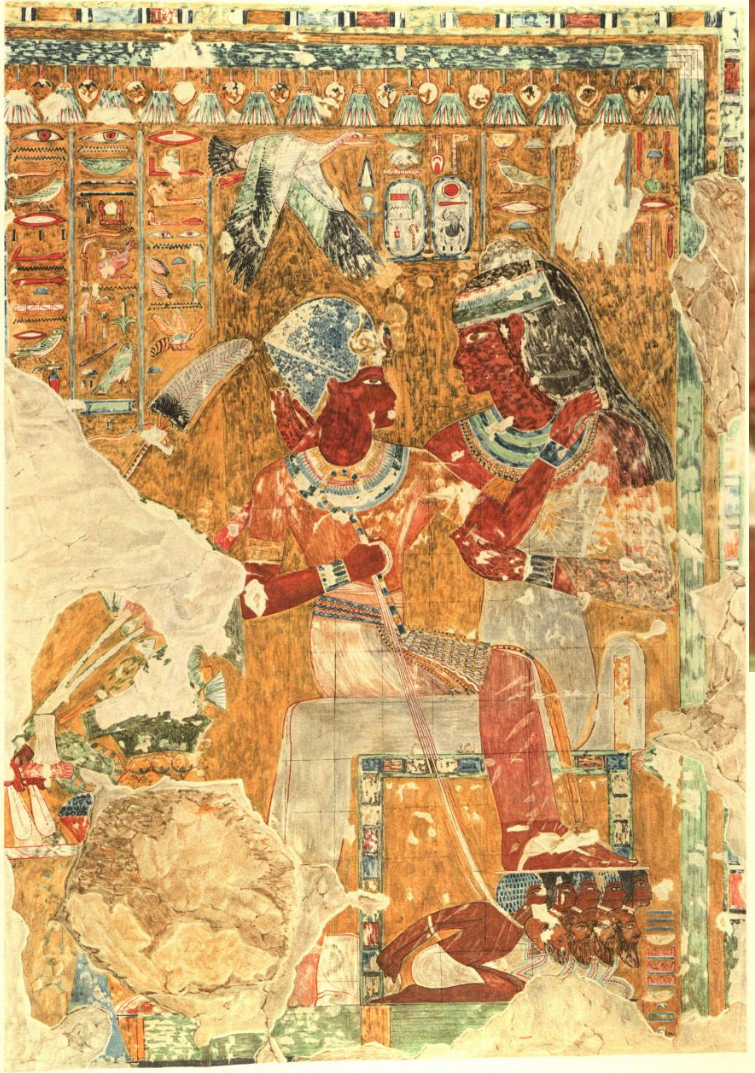


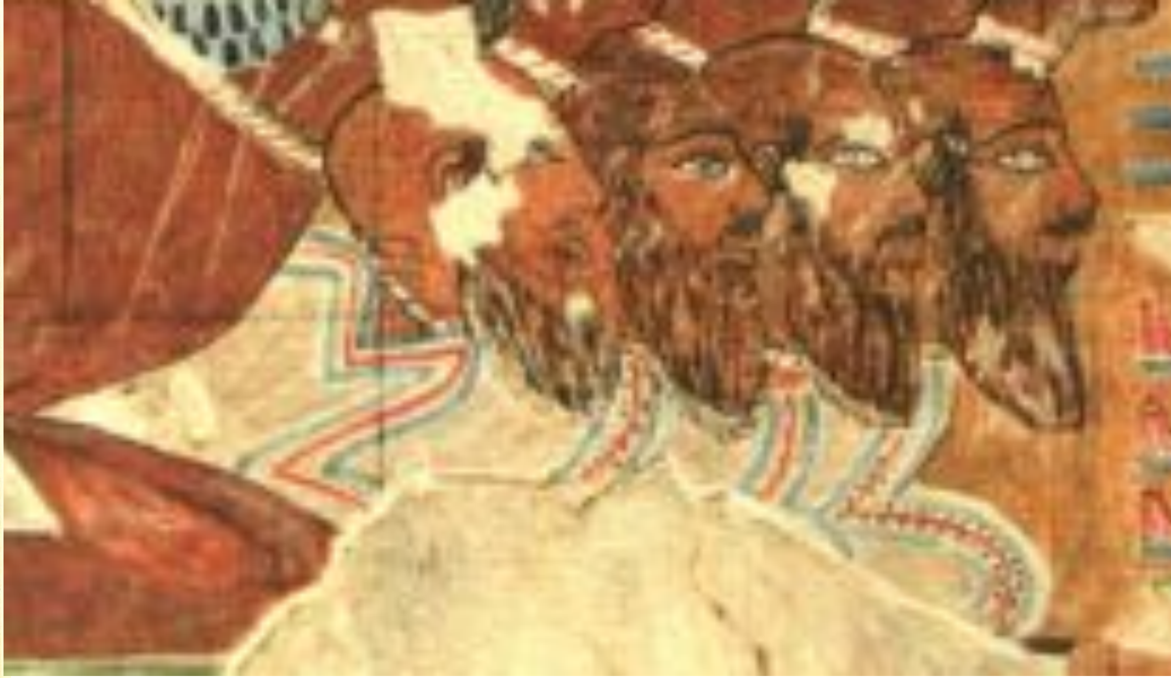


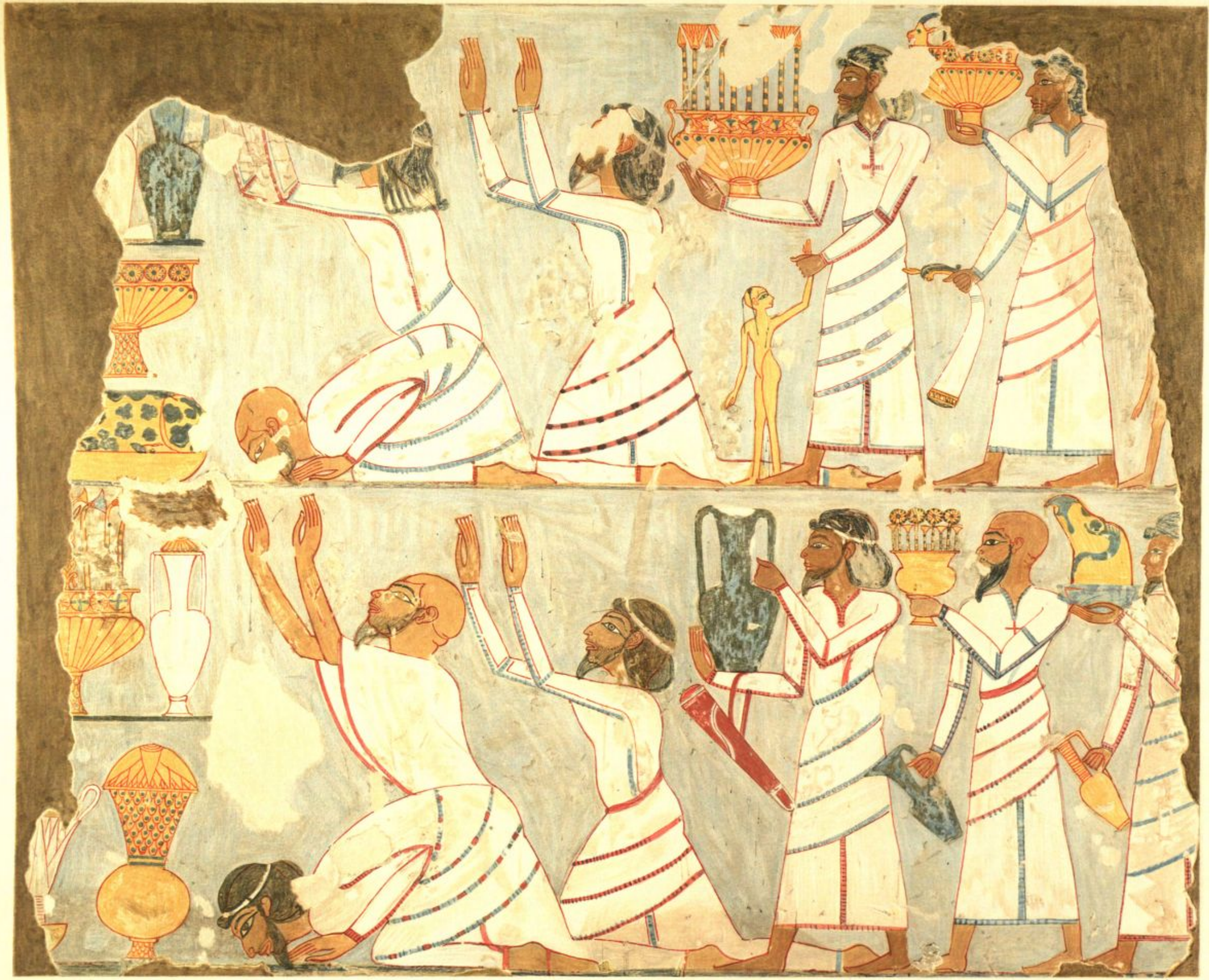




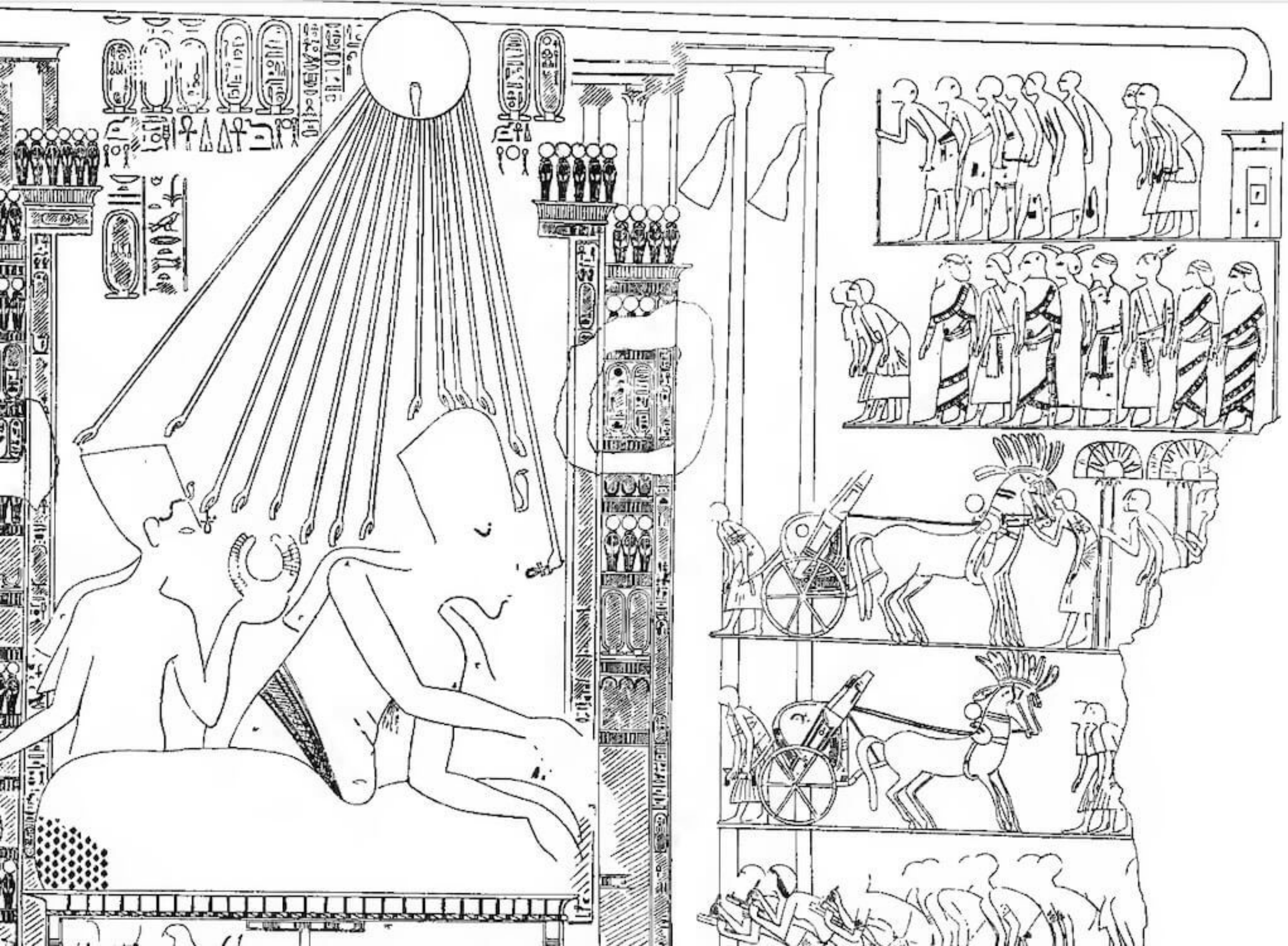




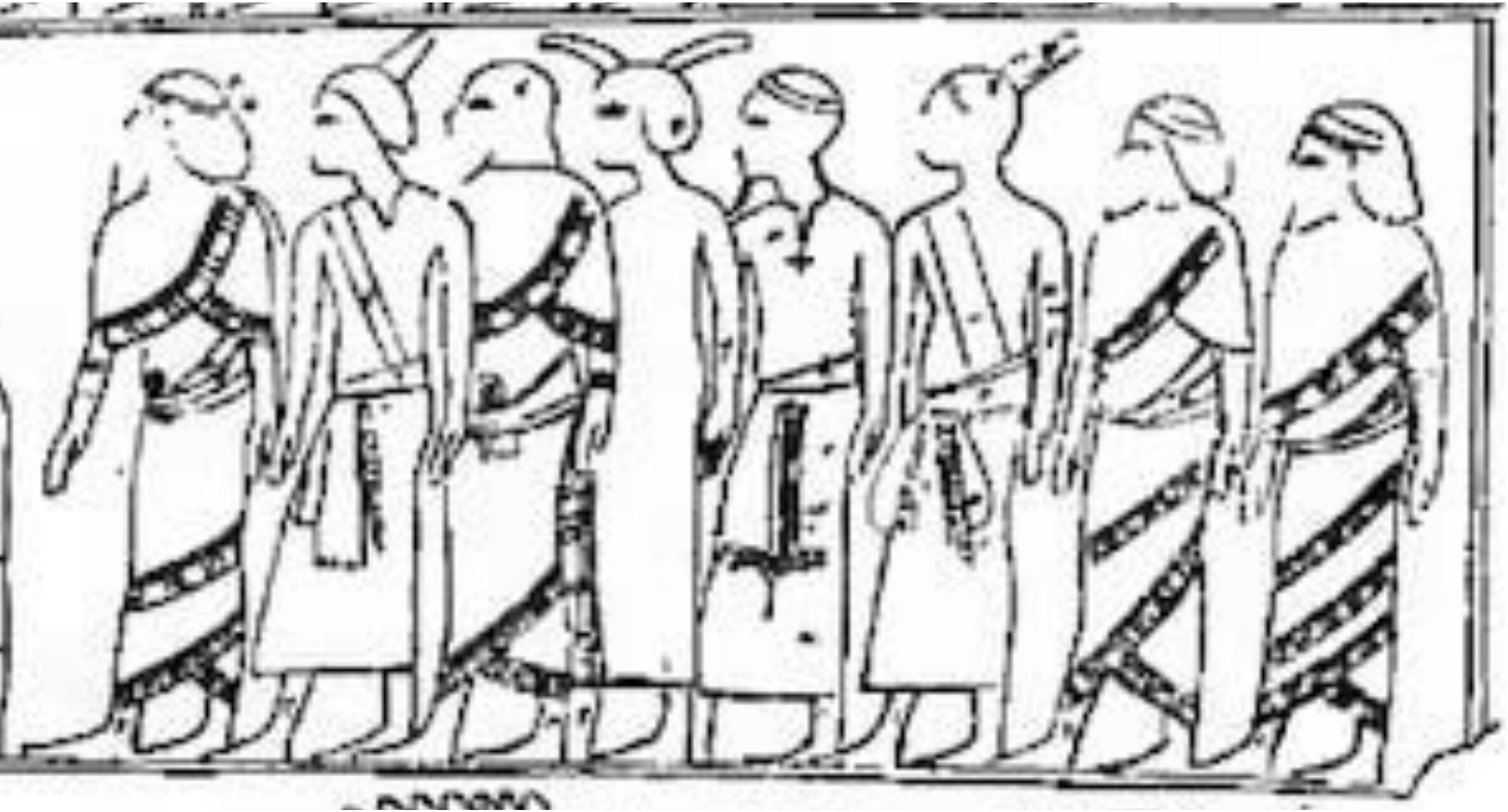


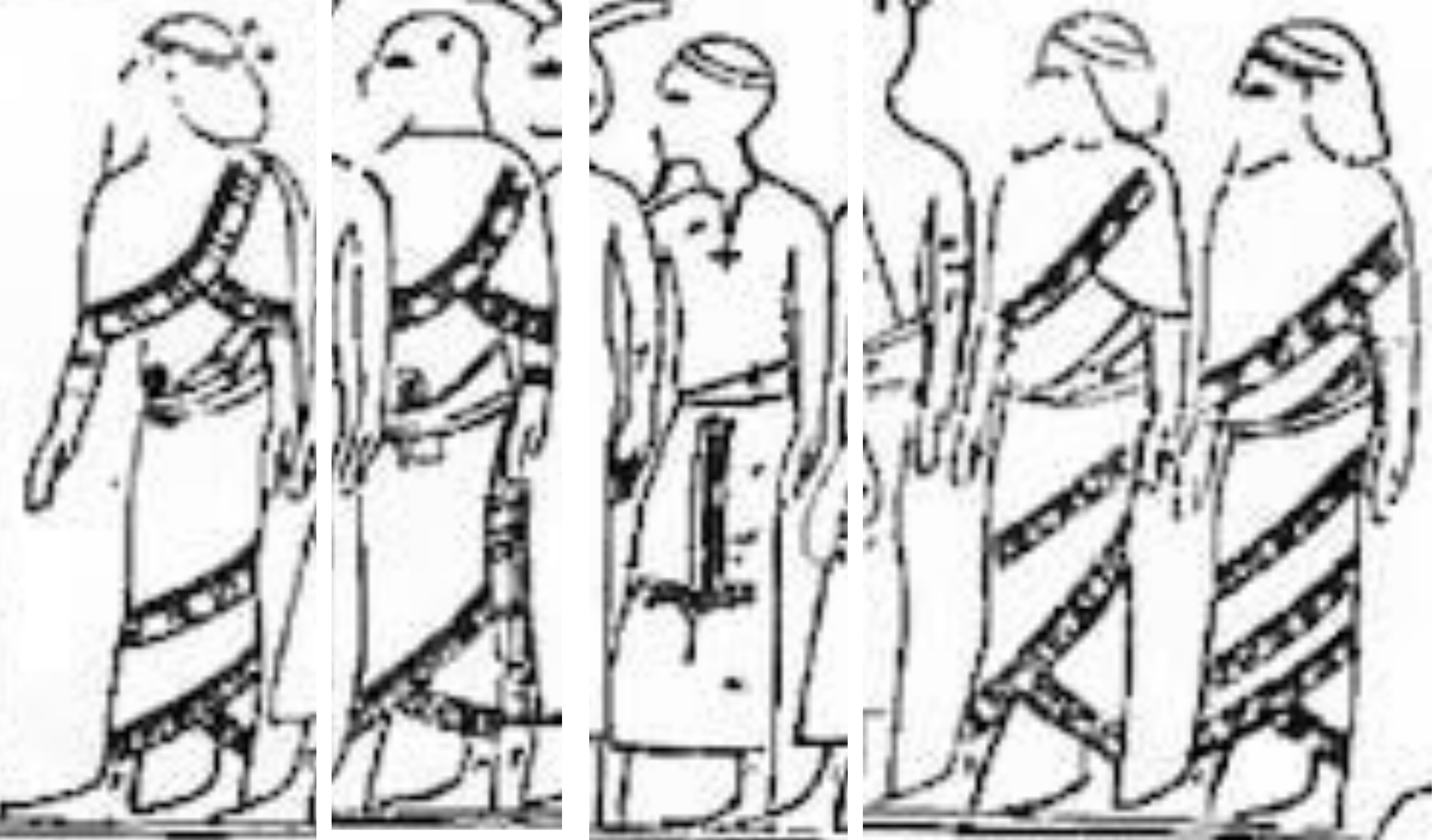


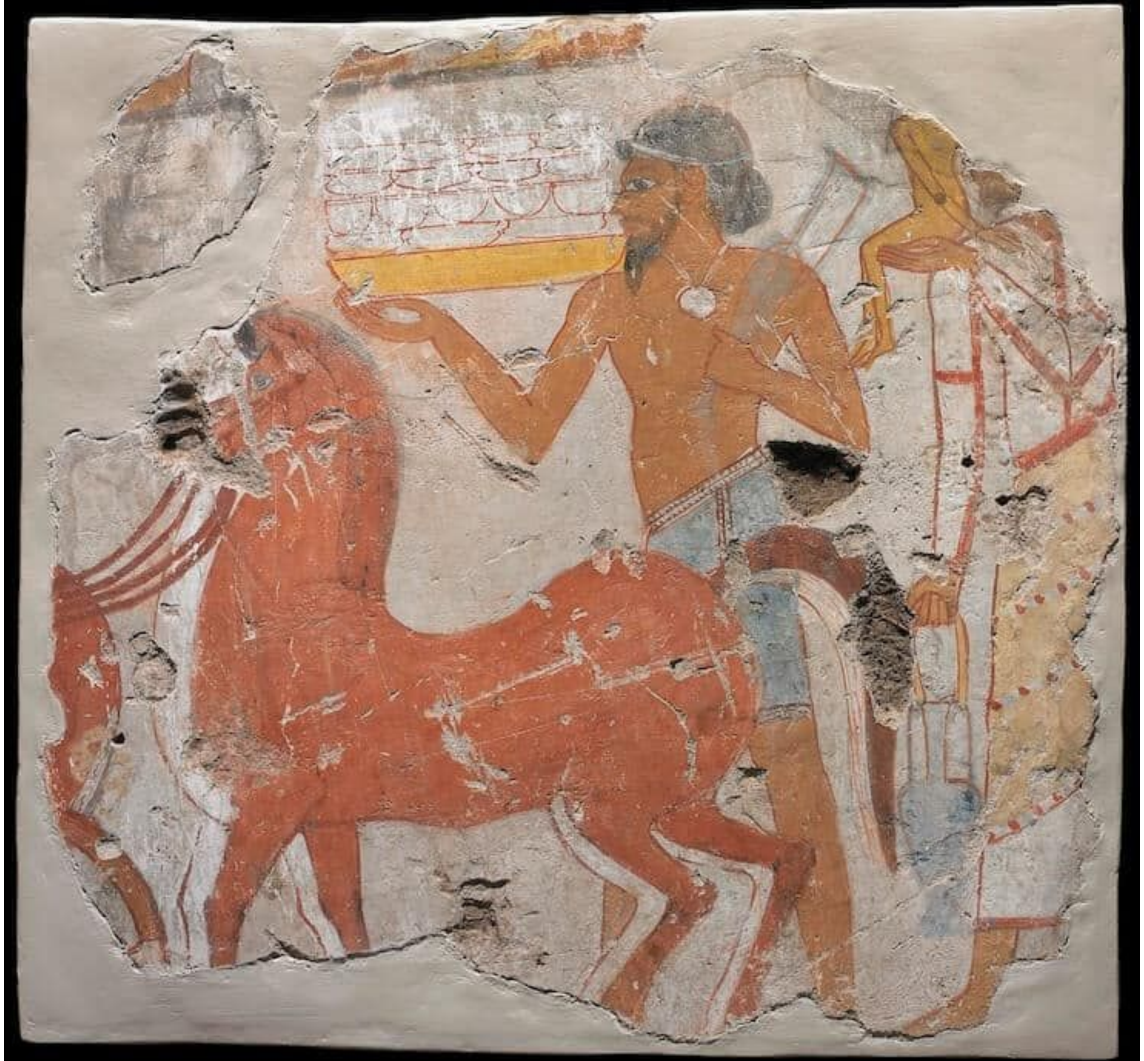
https://isac.uchicago.edu/sites/default/files/uploads/shared/docs/paintings1.pdf

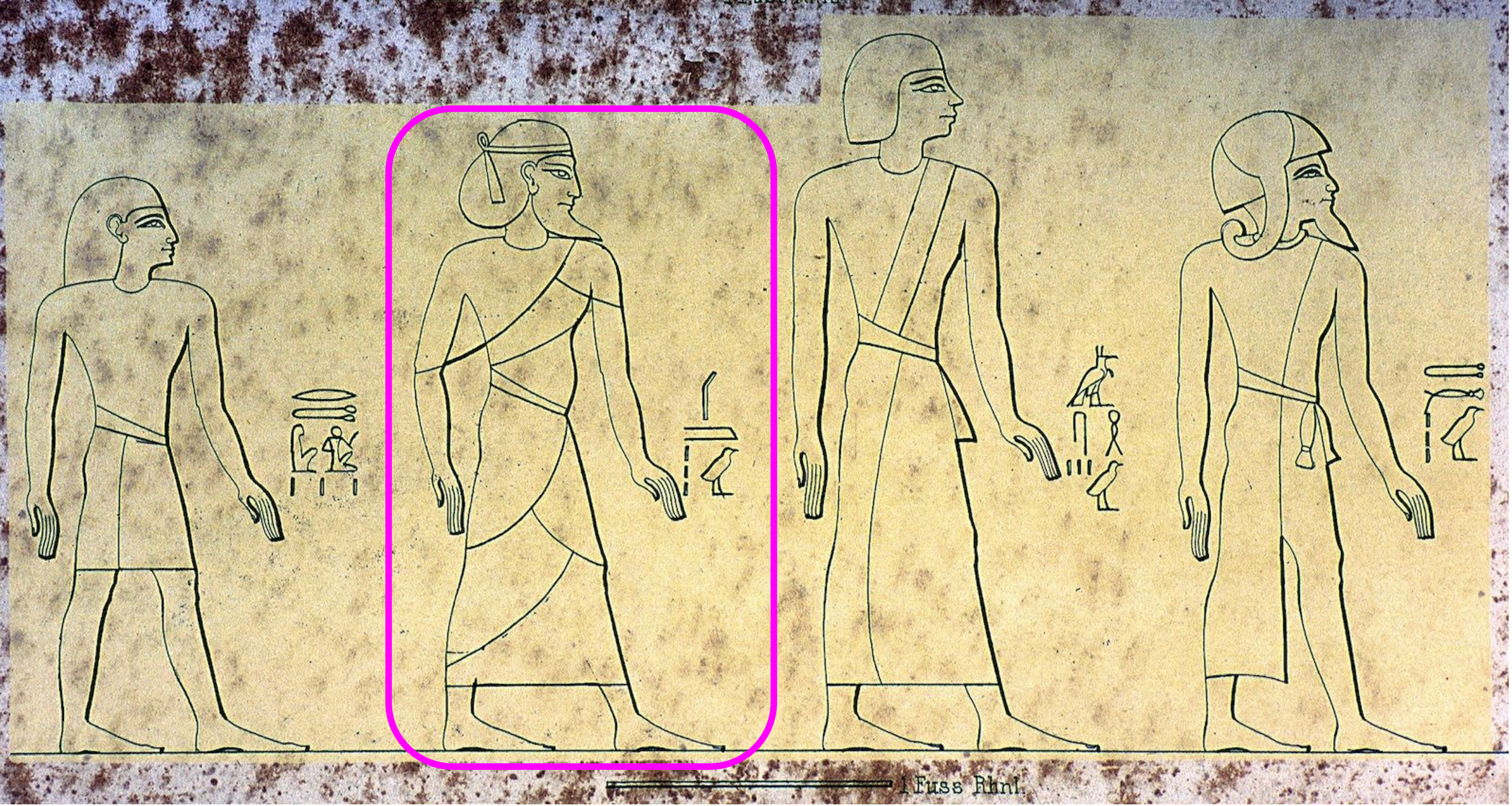


https://www.asor.org/anetoday/2024/06/egyptian-tombs-delegations









Book of Gates, fourth division (P)/fifth hour (H), lower register: Egyptian, Asiatic, Nubian, Libyan, the "four races of mankind" (reconstruction).

https://thebanmappingproject.com/images/16619jpg

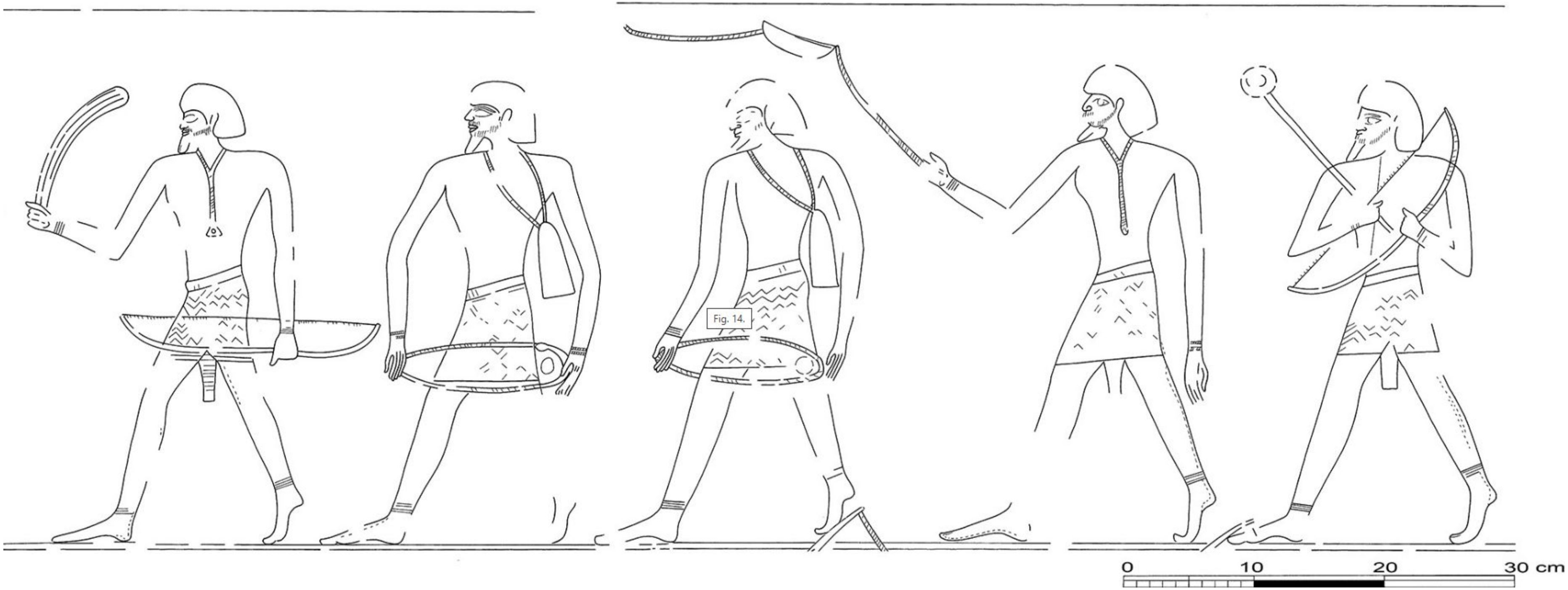
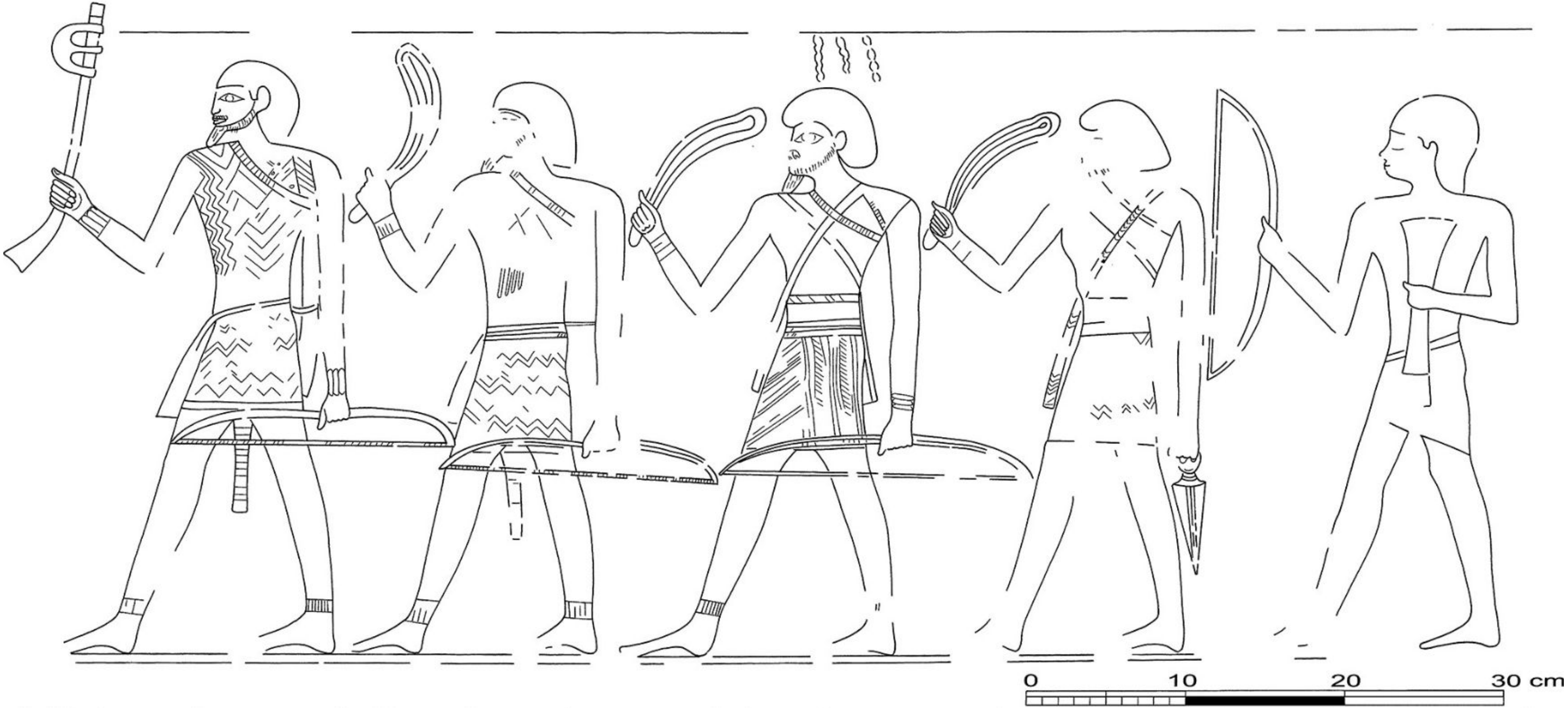
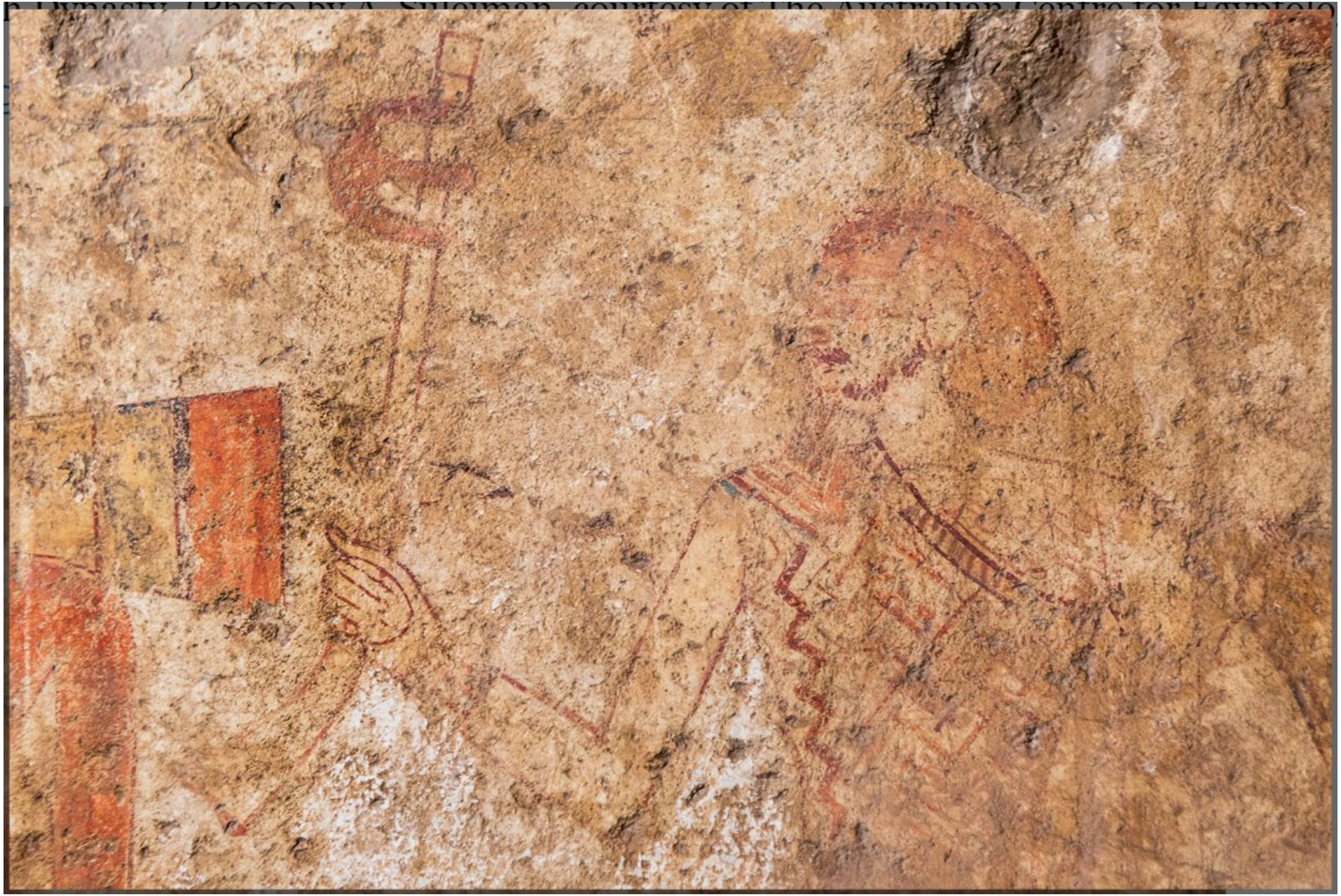


Fig. 14.

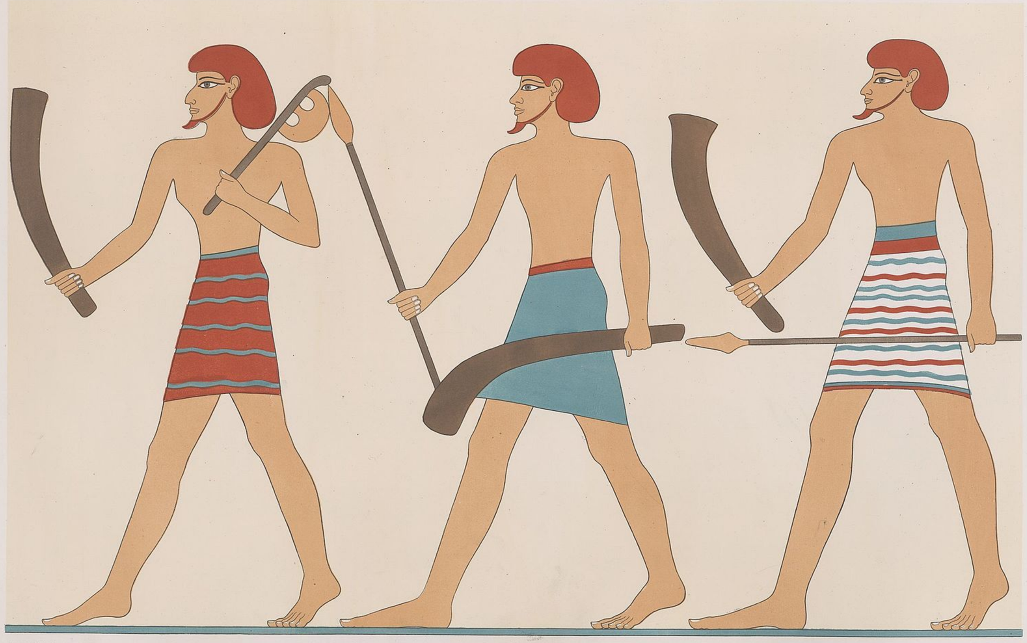
https://www.journals.uchicago.edu/doi/10.1086/710528


0
10
20
30 cm

h Dynasty. (Photo by A. Suleiman, courtesy of The Australian Centre for Egyptolo



ALTES REICH
Dyn. XII.



Gez. u. gem. v. E. Weidenbach

1 Fuss Rhnl.

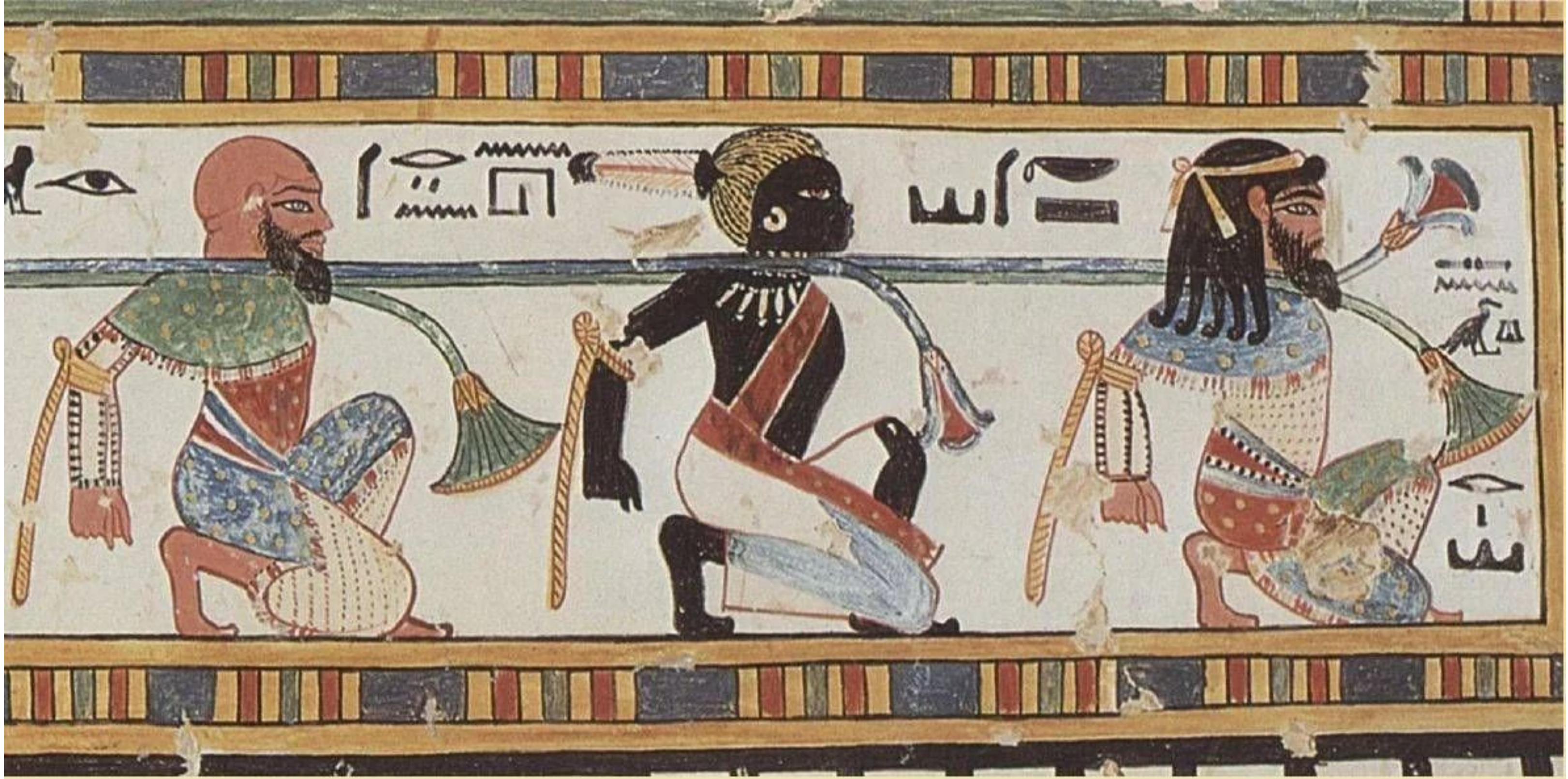
Farbendruck v. C. Brakke.

Benihassan
Grab 1.

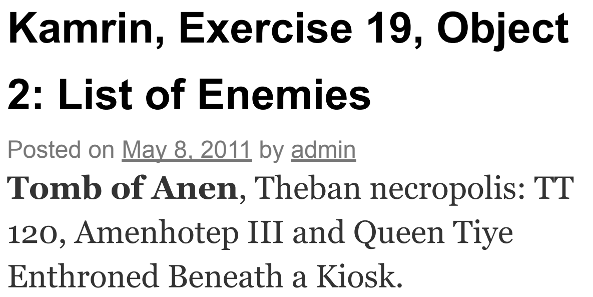
Abth. II. Bl. 141.

https://en.wikipedia.org/wiki/Aamu

Aamu (Ancient Egyptian: □□□□, romanized: □□*mw*) was a name used to designate West Asians in ancient Egypt.[1] It is often translated as "Western Asiatic", but it might refer specifically to Canaanites or Amorites.[1][2] The Egyptologist and linguist Thomas Schneider states that □□*m* was attested as early as the Sixth Dynasty of Egypt and is likely a loanword from early Semitic term *drmj*, "inhabitant of the south (of Palestine)".[5]



NAHARIN	KUSH	SENGER
N. MESOPOTAMIA	UPPER NUBIA	SHINAR
N. IRAQ/SYRIA	N. SUDAN	BABYLONIA

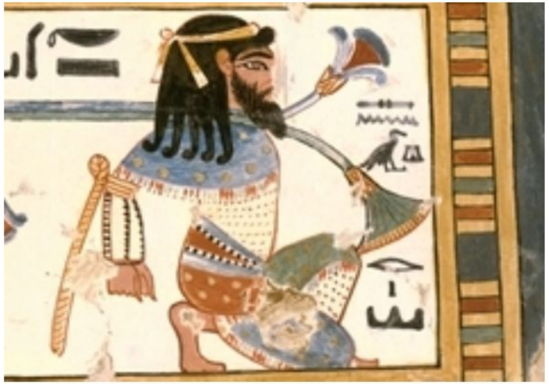


Kamrin, Exercise 19, Object 2: List of Enemies

Posted on May 8, 2011 by admin

Tomb of Anen, Theban necropolis: TT 120, Amenhotep III and Queen Tiye Enthroned Beneath a Kiosk.

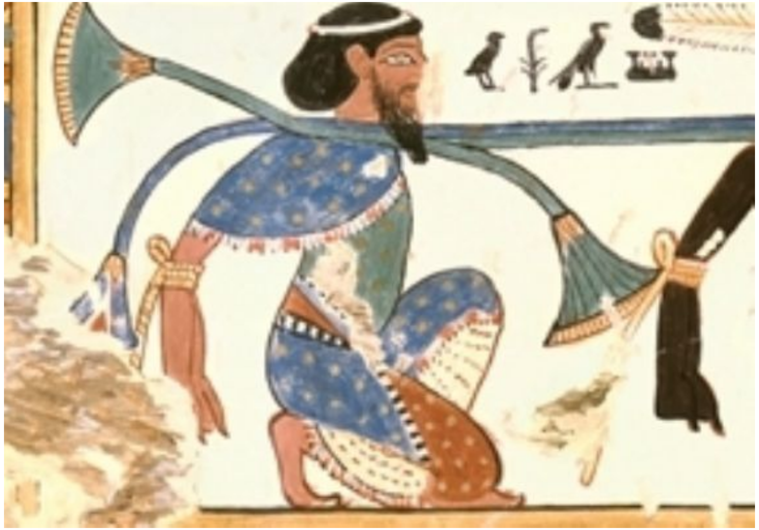
Senger = Babylon *sngr*



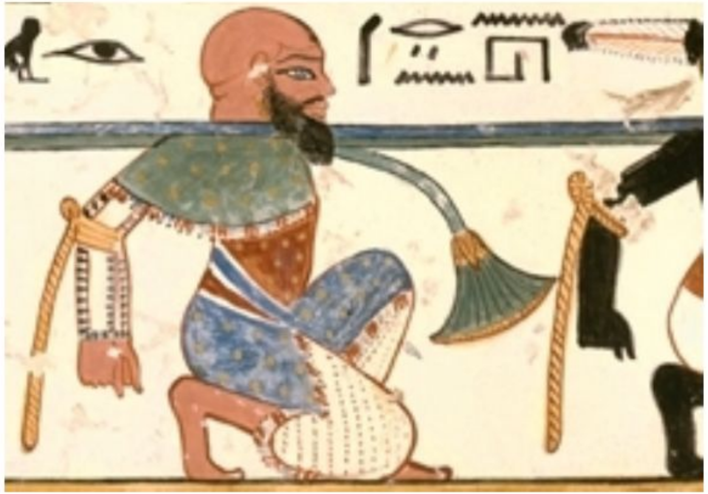
Senger(sngr) - Babylonian - Temple of Amenhotep III

https://en.wikipedia.org/wiki/Shinar

Shasu = Bedouin *š3sw*



Naharin = Syria *nhryn*



http://www.takenote.it/blog/?p=161

The ‹ ʃ□sw › "Shasu" a Canaanitic people from the Moab and Edom regions in Canaan.

The ‹ sngr › "Senger" - the southern Mesopotamians. Related to the Hebrew word: ʃin'ar "Shinar."

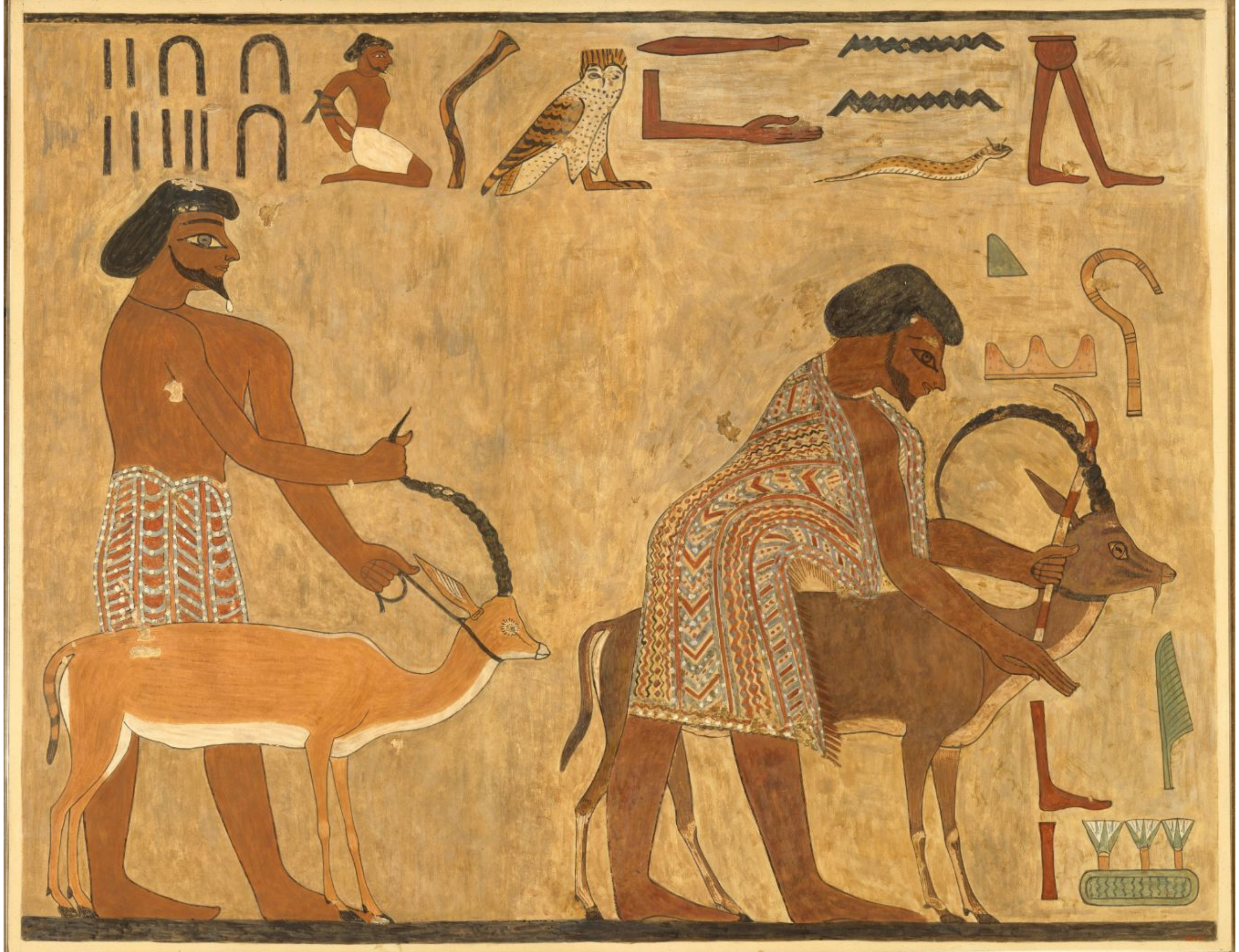
The ‹ nhryn › "Neherayn" - the northern Mesopotamians.

https://x.com/Dr_TheHistories/status/1845807390756675999

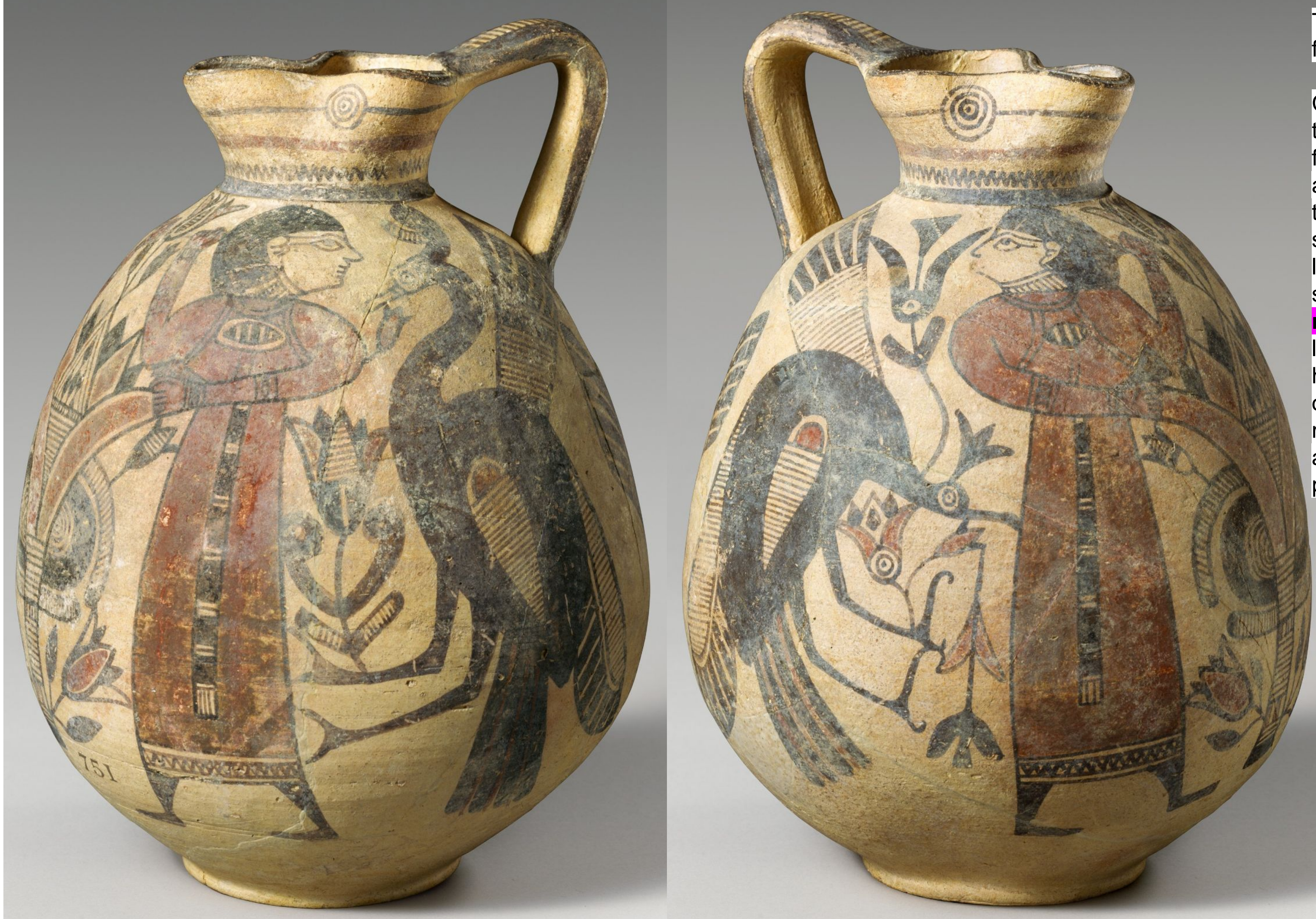
The people and cultures surrounding Egypt. The peoples depicted below are famously known as "Nine Bows" (Egyptian: ‹ psḏt pḏt › "pesedjet pedjet") — the traditional enemies of Egypt. One of the earliest fully formed depictions of the "Nine Bows" is known from a statue of Old Kingdom, 3rd Dynasty pharaoh Djoser. The idea of the "Nine Bows" dates back to the predynastic era and is seen on a macehead from Nekhen/ Hierakonpolis from that era:

https://www.jstor.org/stable/528174
?seq=9

Shinar-Šanḡar and Its Monarch Amraphel



https://nilescribes.org/2018/09/22/exodus-documentary/

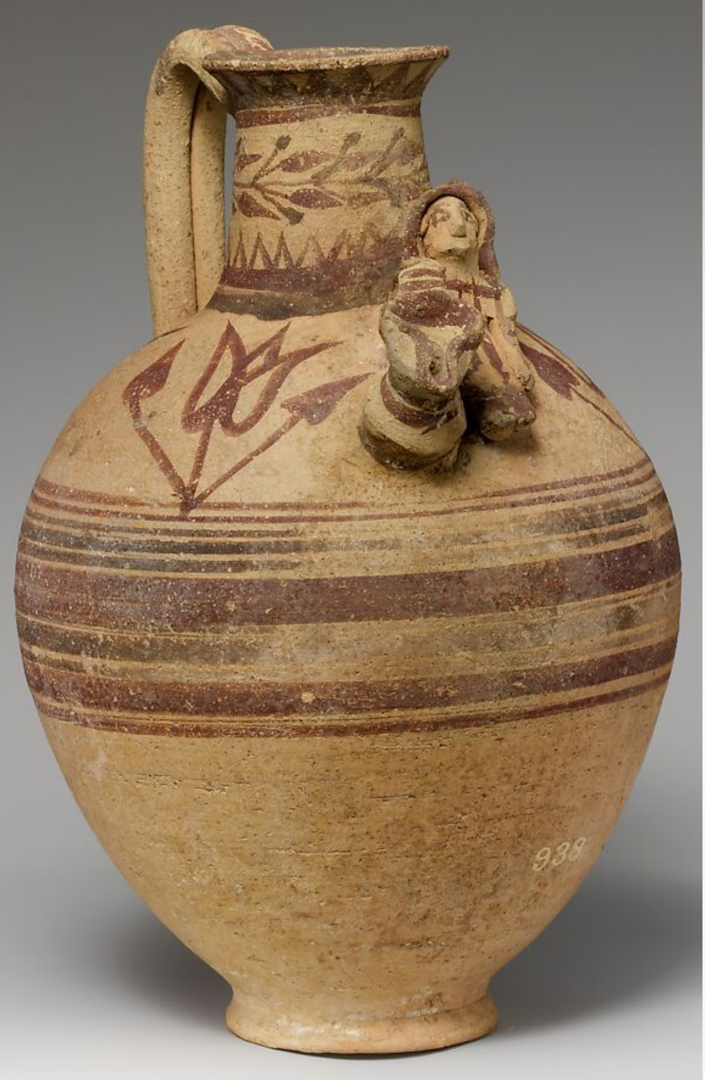


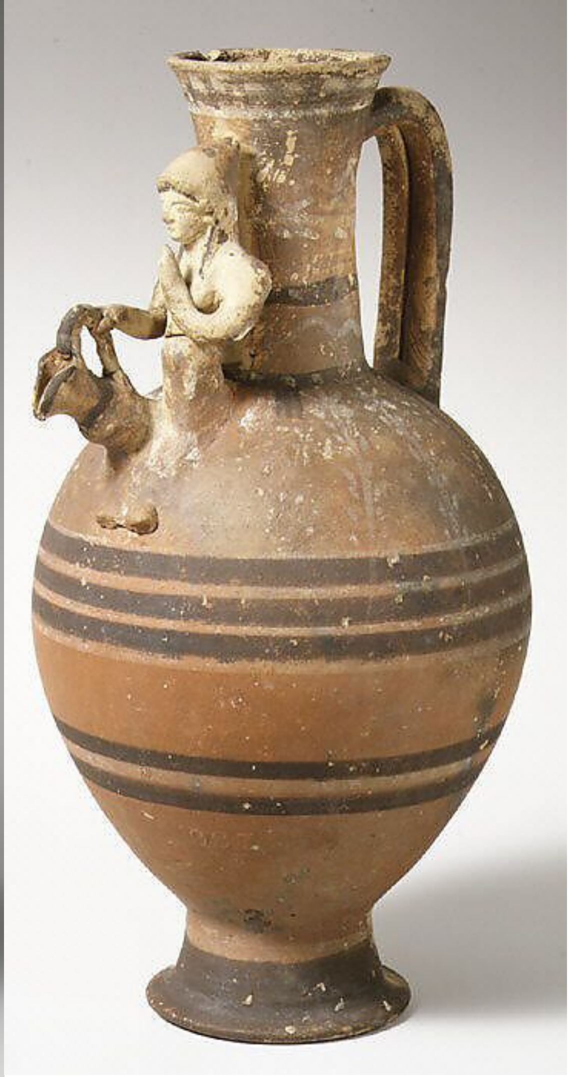
Two figures and two birds flanking a lotus composition

Closely related to 74.51.510, this vase depicts two human figures and two birds flanking a central lotus composition that is the equivalent of a sacred tree. The figures wear long garments, trousers, and shoes; **their sex is not readily identifiable.** Each looks toward the bird behind him, one bending forward, the other upright. The representation may pertain to an **Oriental** deity that has power over animals.

Title: Terracotta jug
Period: Cypro-Archaic I
Date: ca. 750–600 BCE
Culture: Cypriot
Medium: Terracotta

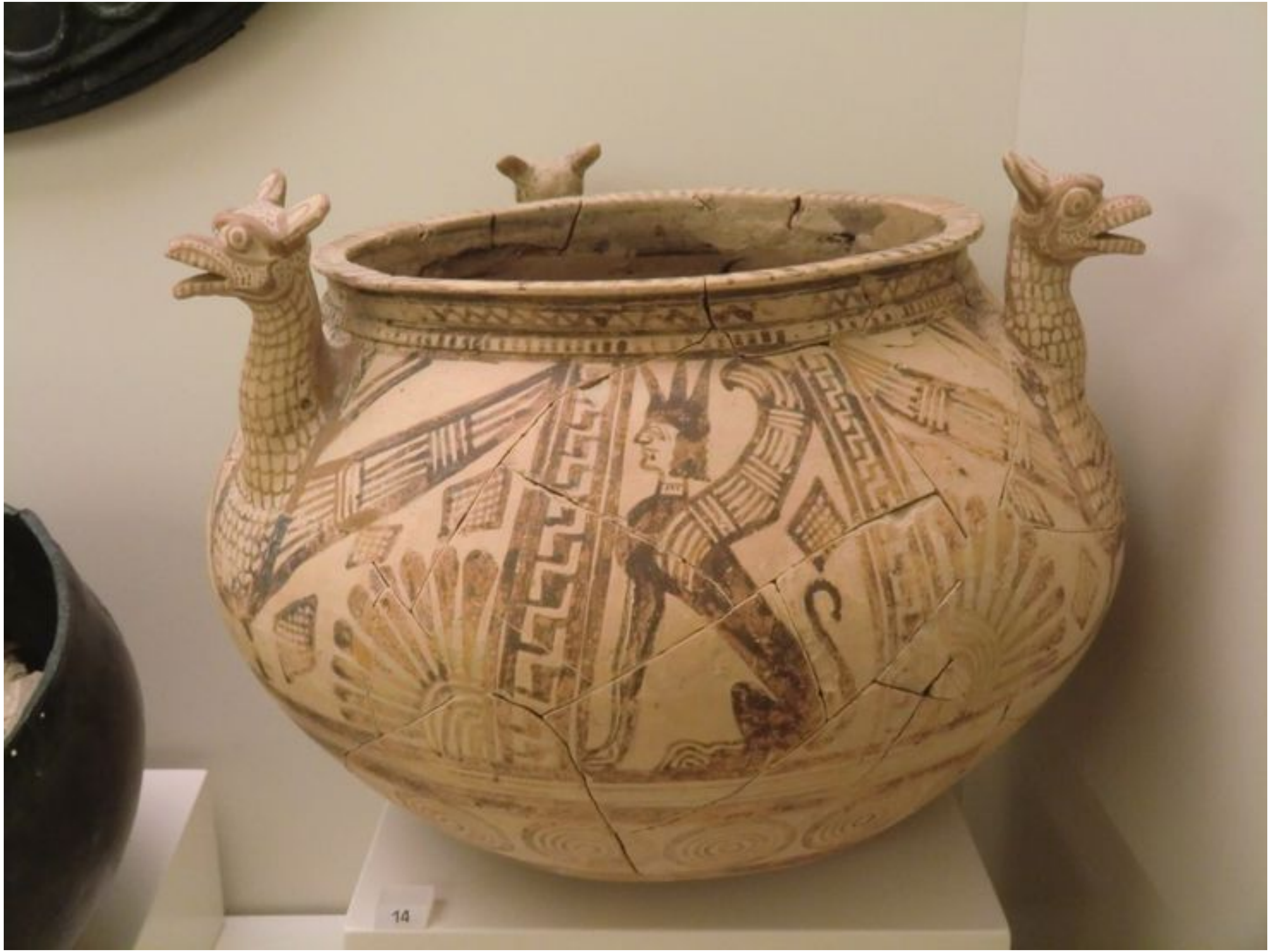
https://www.metmuseum.org/art/collection/search/240096





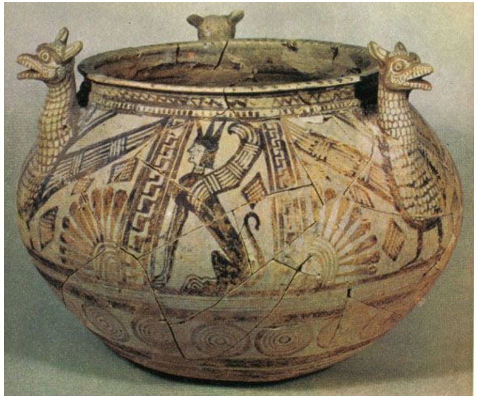
https://www.metmuseum.org/art/collection/search/240148

https://www.metmuseum.org/art/collection/search/240150



https://pt.pinterest.com/pin/302093087479083076/

en Creta



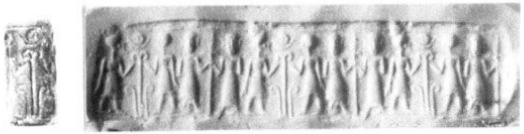


Figure 9
N. Syrian cylinder seal and impression. Ht. of seal 1.8 cm.

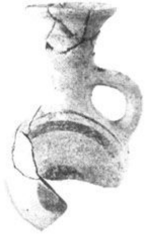
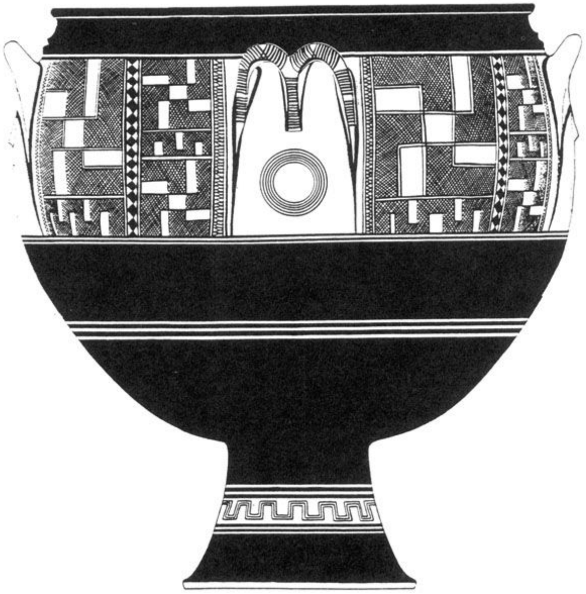
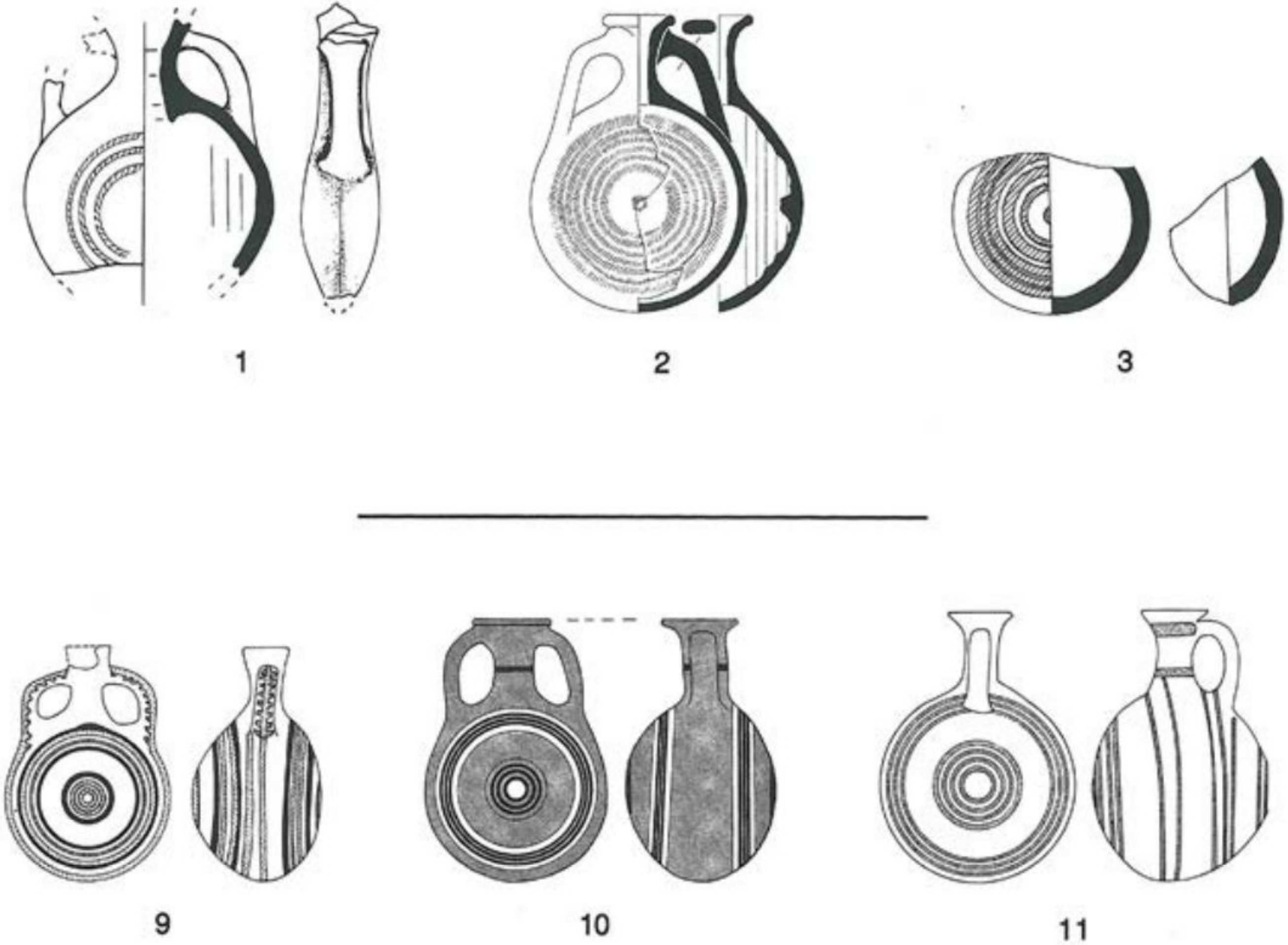


Figure 10
Phoenician jug. Preserved ht. 15 cm.

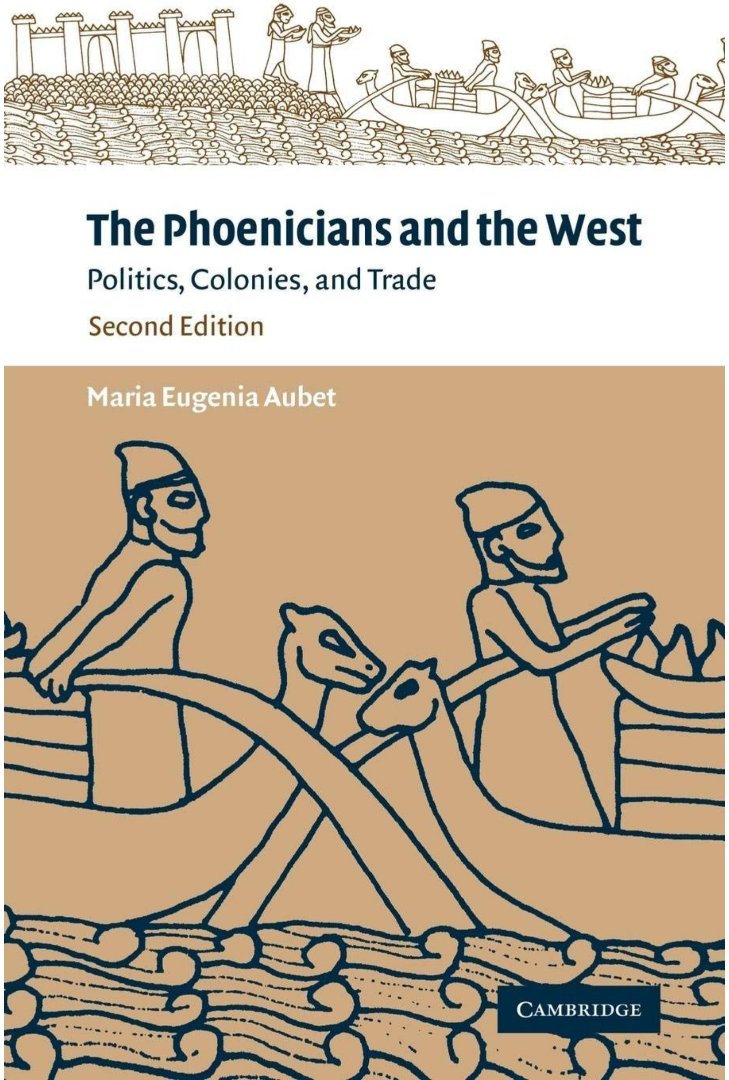
https://www.researchgate.net/profile/Irene-Lemos/publication/271699430/figure/fig4/AS:714588681162752@1547382626067/Phoenician-jug-Preserved-hI-15-cm.ppm



https://www.researchgate.net/figure/An-Attic-EG-II-oenochoe-HI-13-cm_fig1_271699430



Bichrome containers from Phoenicia (1-3) and Cyprus (9-11), dating to the first stage of Phoenician expansion (after Gilboa et al. 2008, fig. 5).



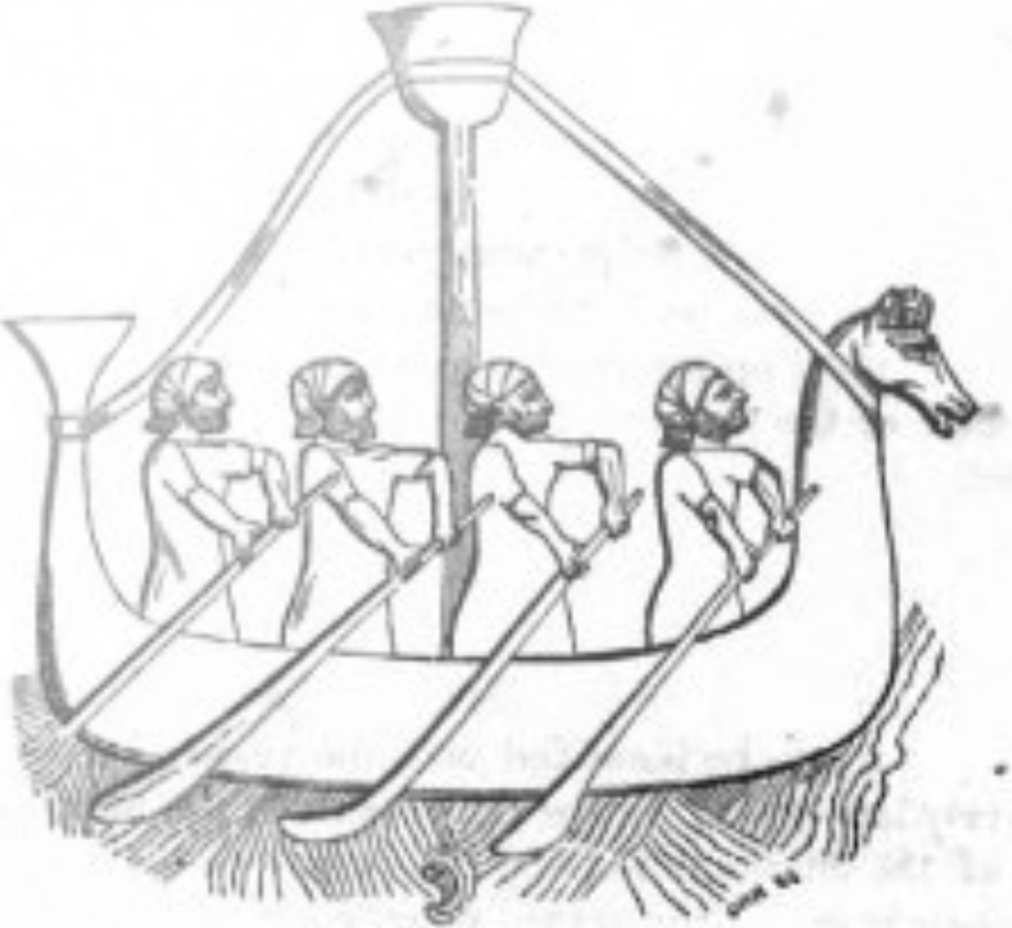
The Phoenicians and the West

Politics, Colonies, and Trade

Second Edition

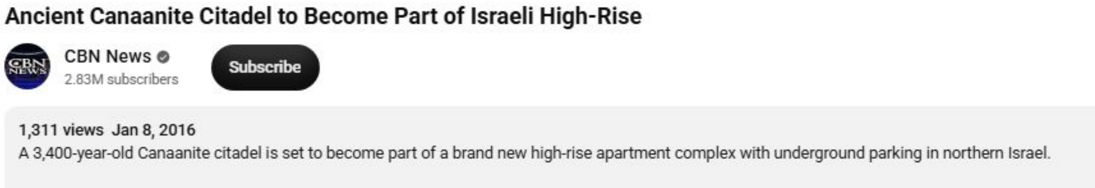
Maria Eugenia Aubet

CAMBRIDGE



A Ship. (Khorsabad.)

1 video to watch.
Click video to watch.



Ancient Canaanite Citadel to Become Part of Israeli High-Rise

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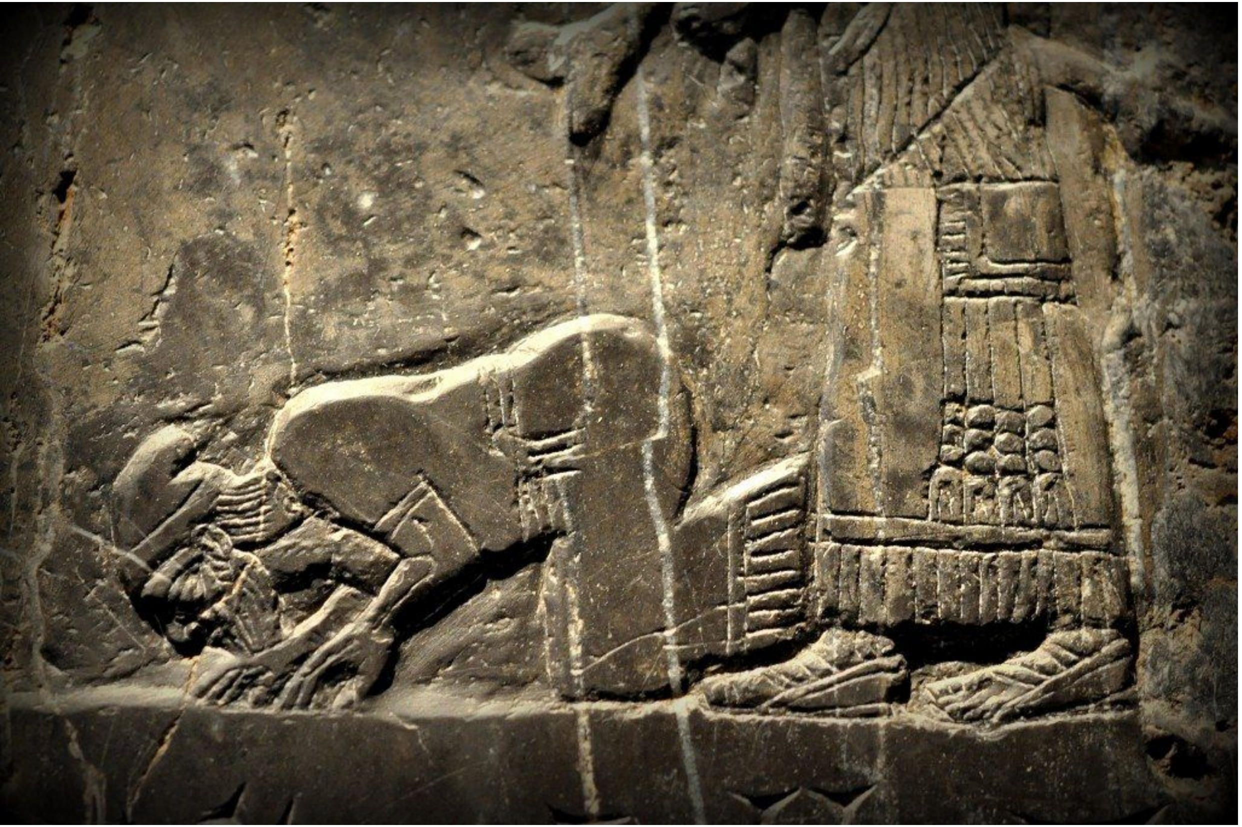
1,311 views Jan 8, 2016
A 3,400-year-old Canaanite citadel is set to become part of a brand new high-rise apartment complex with underground parking in northern Israel.

Obelisk of Shalmaneser with tribute bearers bringing gifts for the king.

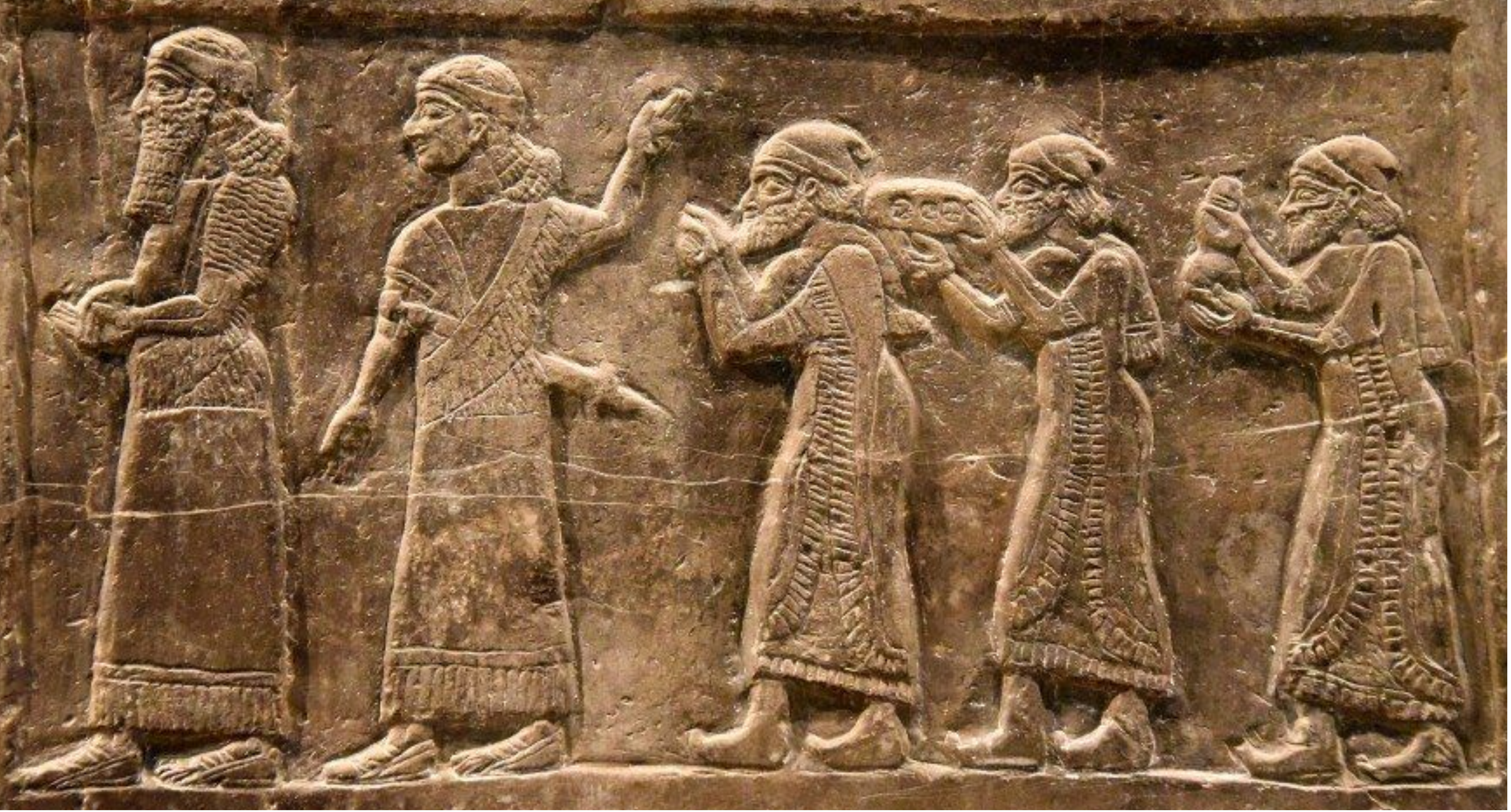
https://brill.com/edcollchap/book/9789004436770/BP000020.xml

Chapter 13 The Iron Age Terracotta Figurines from Cyprus

In: Iron Age Terracotta Figurines from the Southern Levant in Context



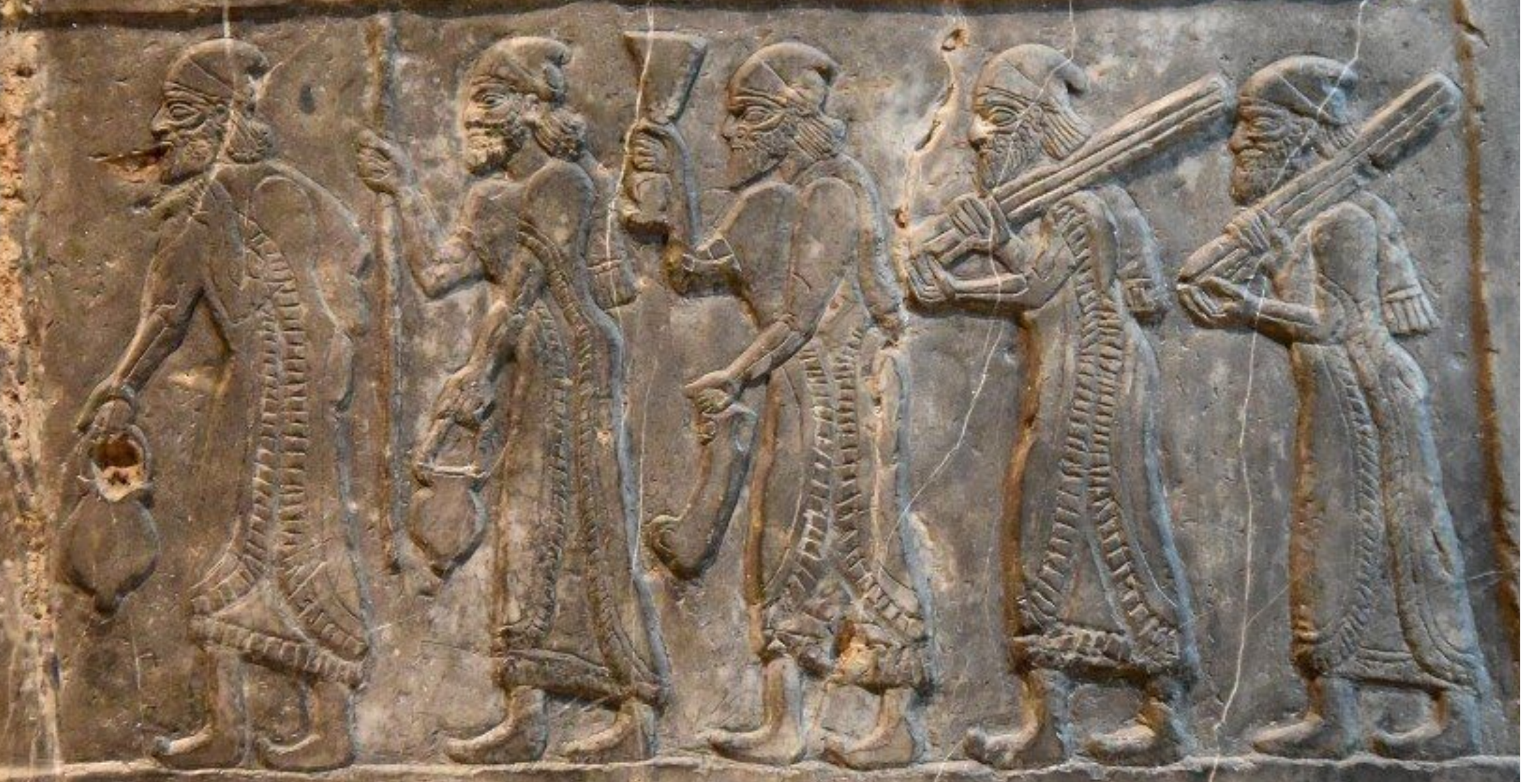
Jehu (son of Omri), king of Israel, bows and prostrates before the Assyrian king Shalmaneser III (not shown). An Assyrian attendant stands behind Jehu. Jehu is thought to be a biblical figure. Detail of the Black Obelisk, Side A, register 2. Photo © Osama S. M. Amin.



Mushroom hair

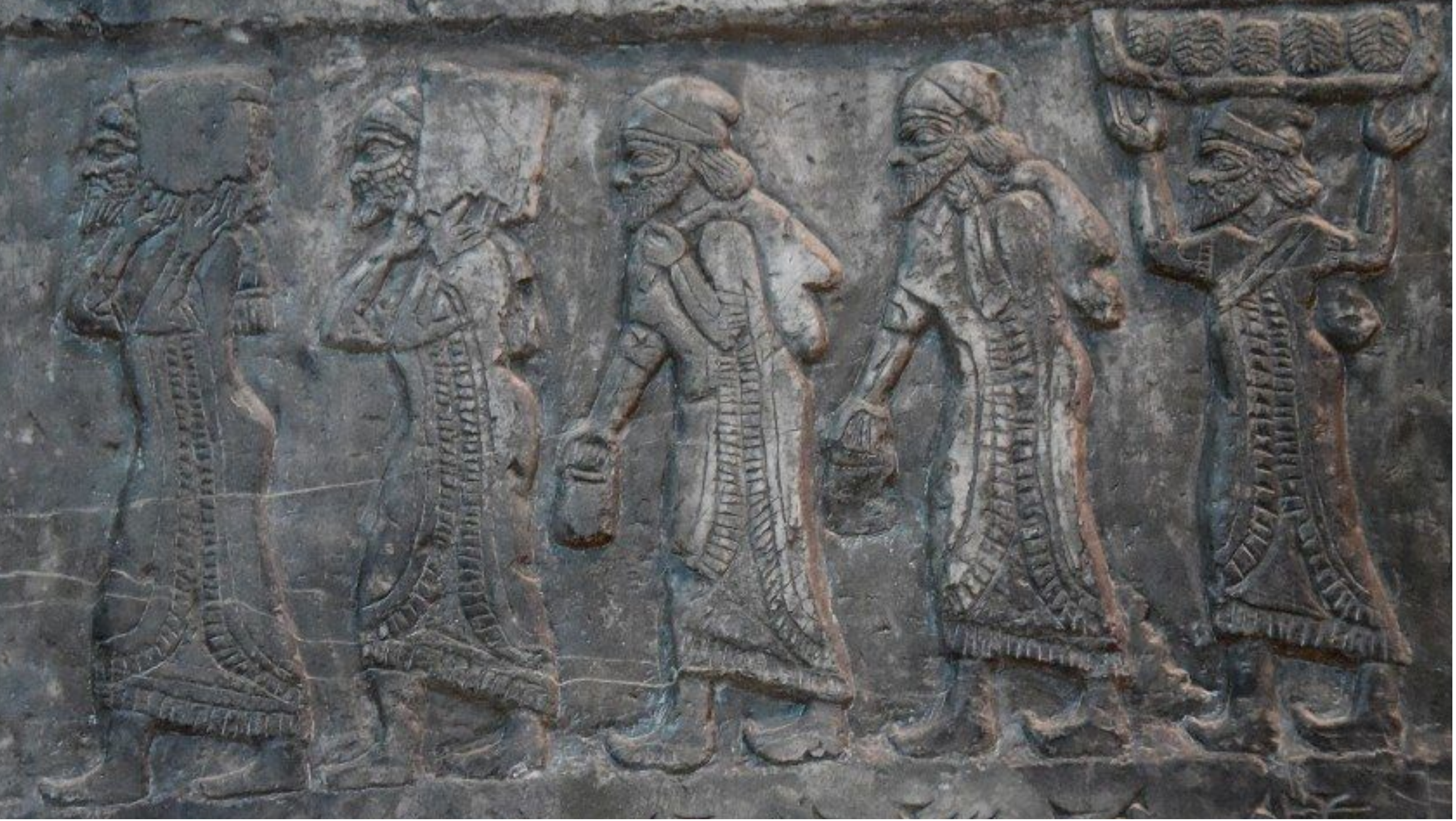
Side B: There are two Assyrian officials and three tribute-bearers from Israel; they hold "silver, gold … gold vessels … tin …" Photo © Osama S. M. Amin.

https://etc.worldhistory.org/photos/black-obelisk-of-shalmaneser-iii-british-museum/



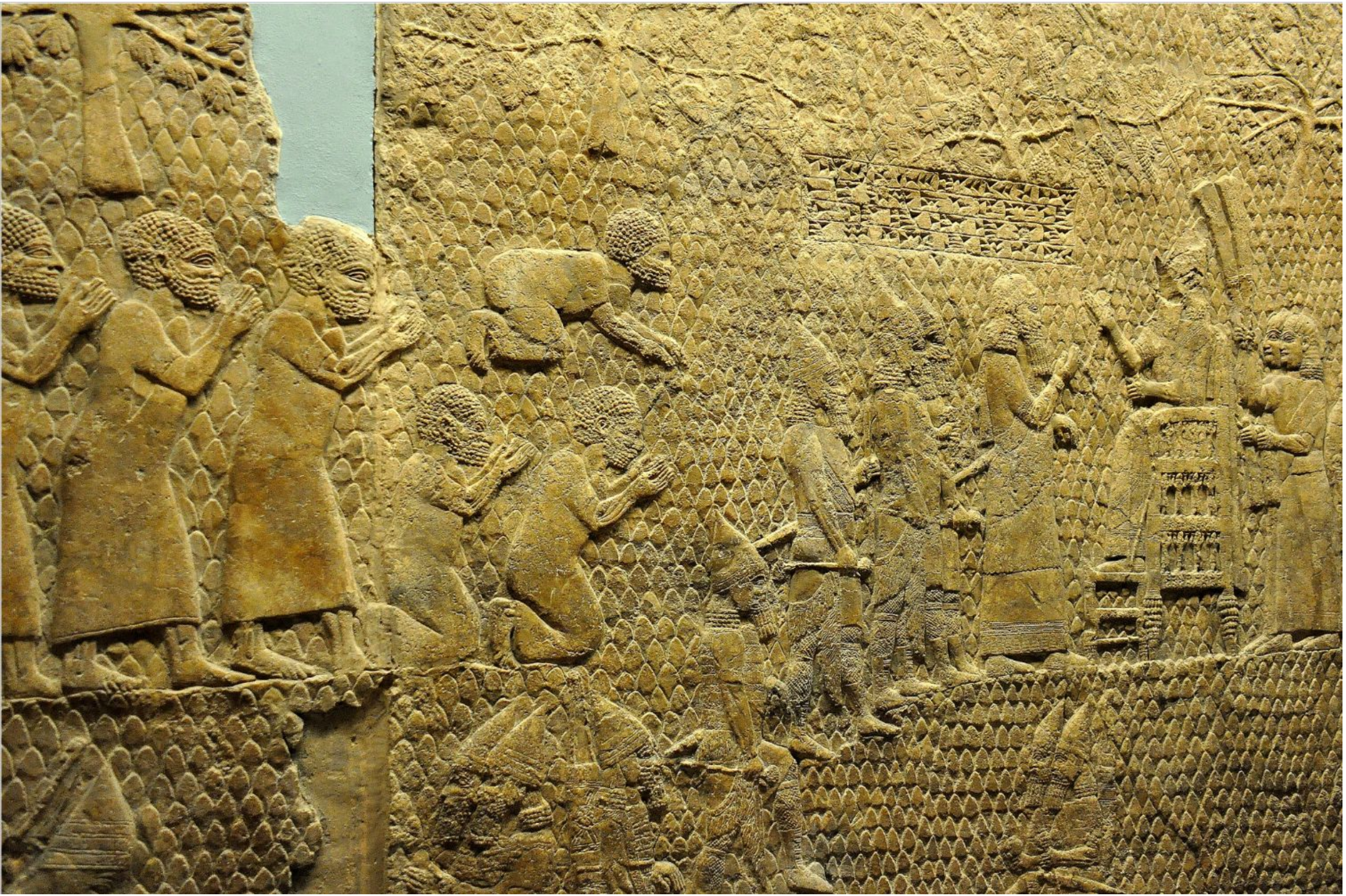
Mushroom hair

Side C: There are five more tribute-bearers from Israel bringing a gold bowl, a golden tureen, gold vessels, gold pails, tin, the “staffs of the king’s hand” (and) spears. Photo © Osama S. M. Amin.



Mushroom hair

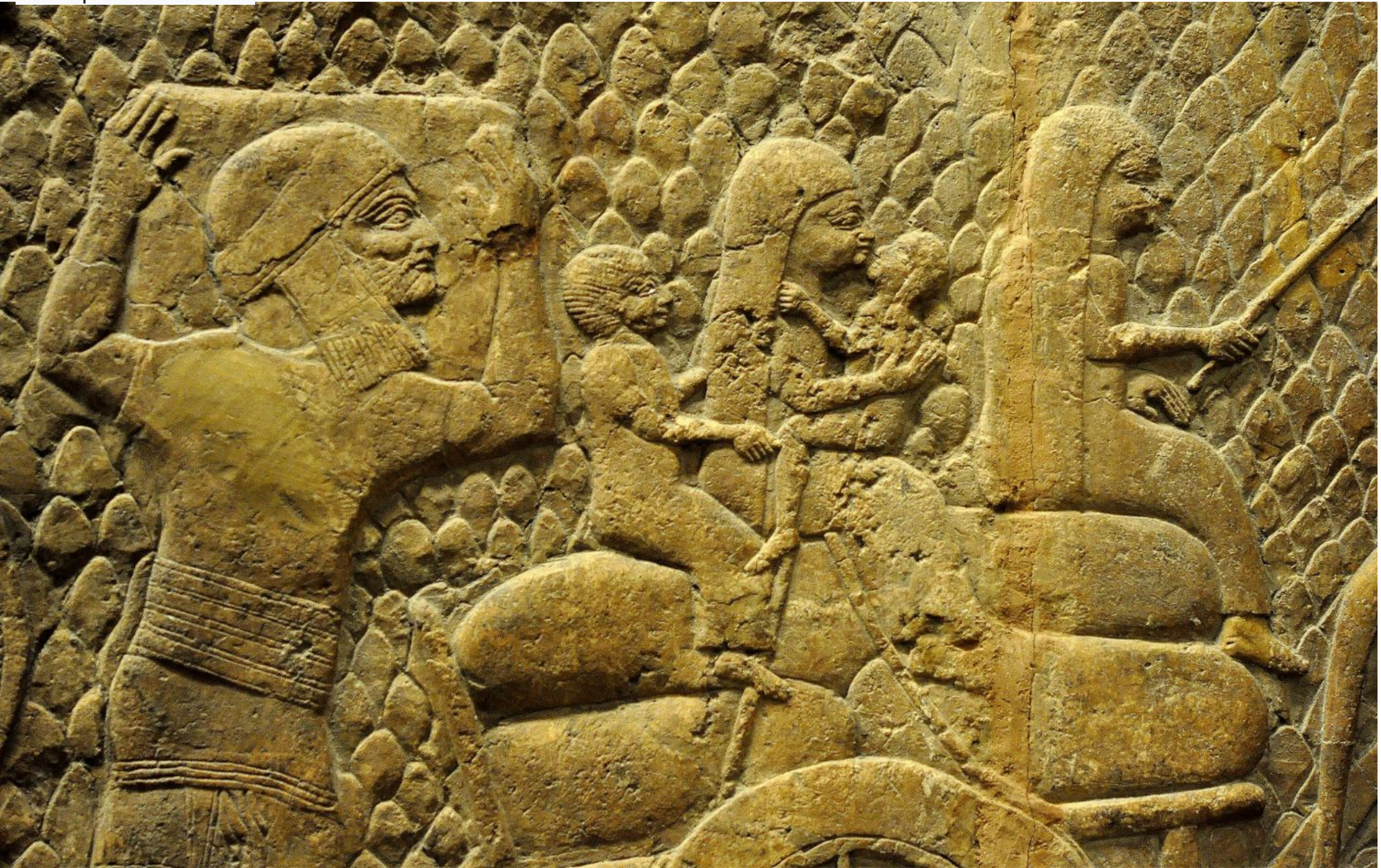
Side D: There are five tribute-bearers from Israel holding silver, gold, a gold bowl, a gold tureen, gold vessels, gold pails (and) tin. Photo © Osama S. M. Amin.



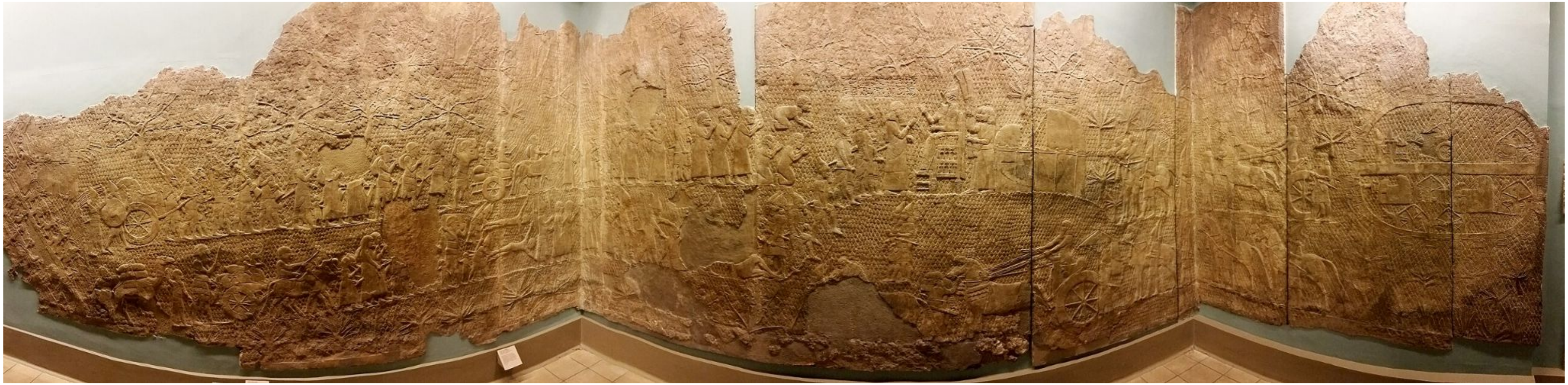
The fall of Lachish, King Sennacherib reviews Judaean prisoners.

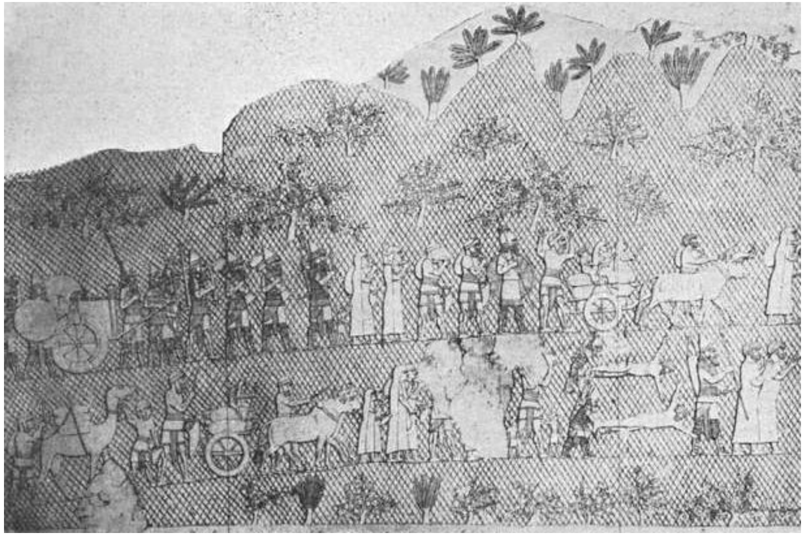
https://commons.wikimedia.org/wiki/File:The_fall_of_Lachish,_King_Sennacherib_reviews_Judaean_prisoners..JPG

Judaean people being deported into exile after the capture of Lachish

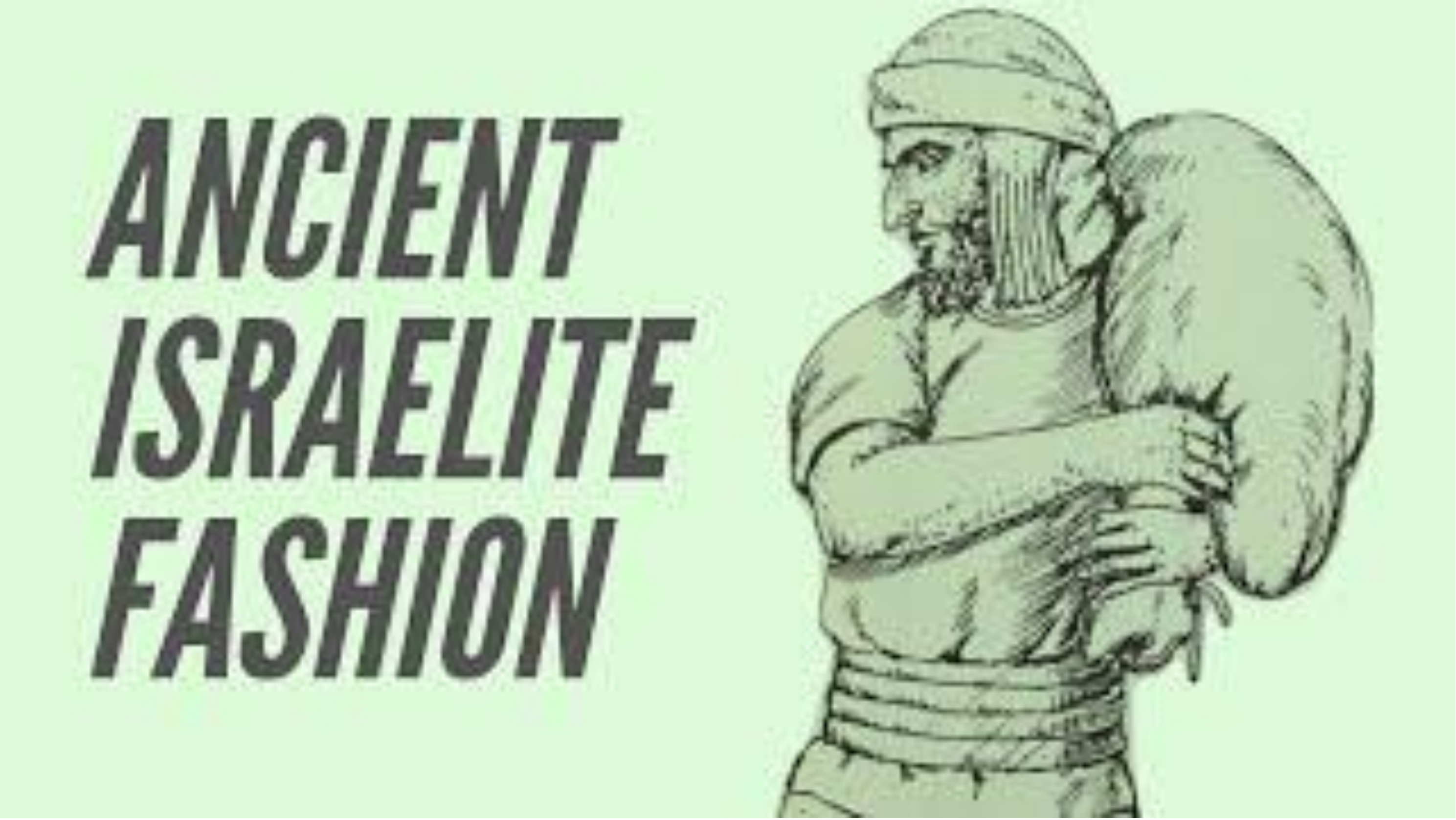


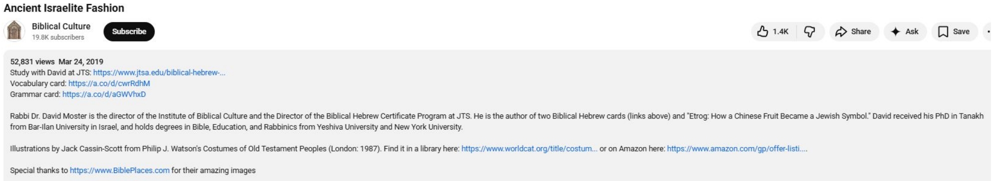
https://commons.wikimedia.org/wiki/File:Judaean_people_are_being_deported_into_exile_after_the_capture_of_Lachish.jpg





https://en.wikipedia.org/wiki/Siege_of_Lachish





Ancient Israelite Fashion

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Rabbi Dr. David Moster is the director of the Institute of Biblical Culture and the Director of the Biblical Hebrew Certificate Program at JTS. He is the author of two Biblical Hebrew cards (links above) and "Etrog: How a Chinese Fruit Became a Jewish Symbol." David received his PhD in Tanakh from Bar-Ilan University in Israel, and holds degrees in Bible, Education, and Rabbinics from Yeshiva University and New York University.

Illustrations by Jack Cassin-Scott from Philip J. Watson's Costumes of Old Testament Peoples (London: 1987). Find it in a library here: https://www.worldcat.org/title/costum... or on Amazon here: https://www.amazon.com/gp/offer-listi....

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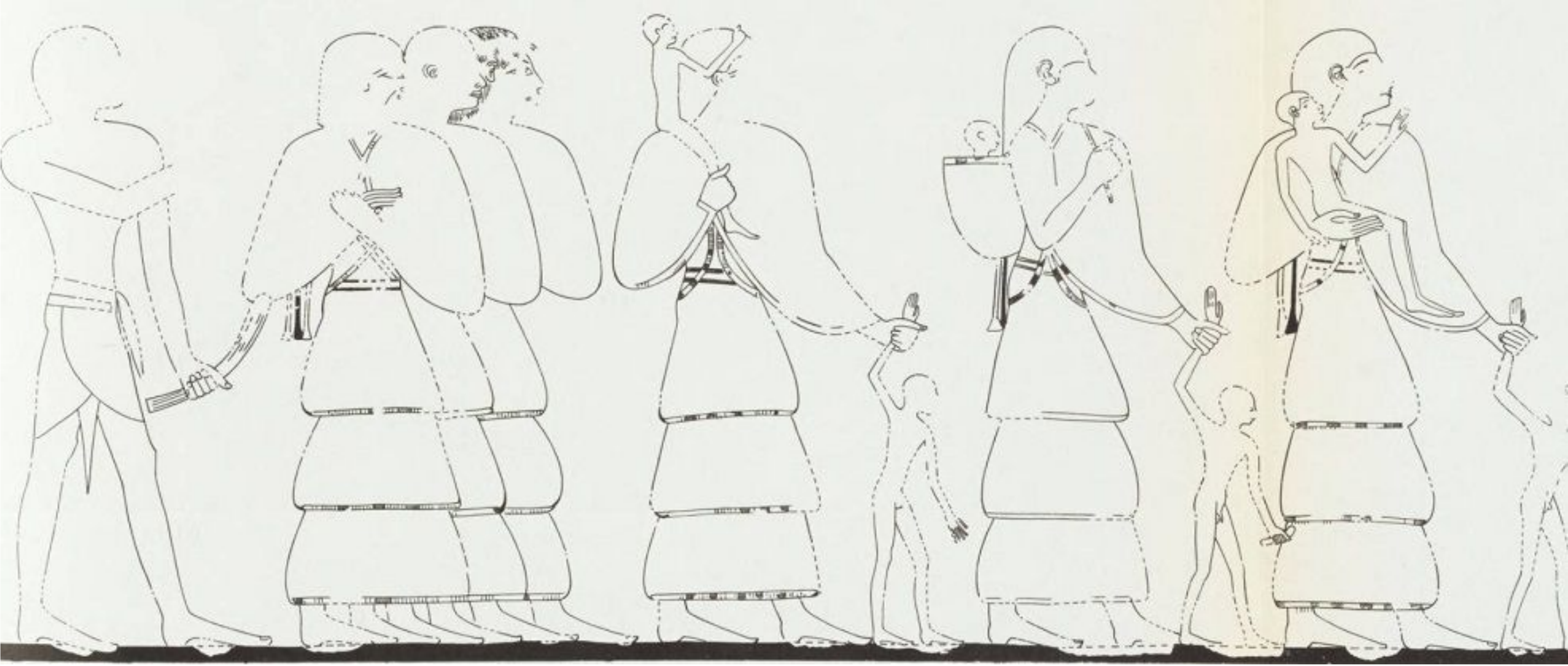


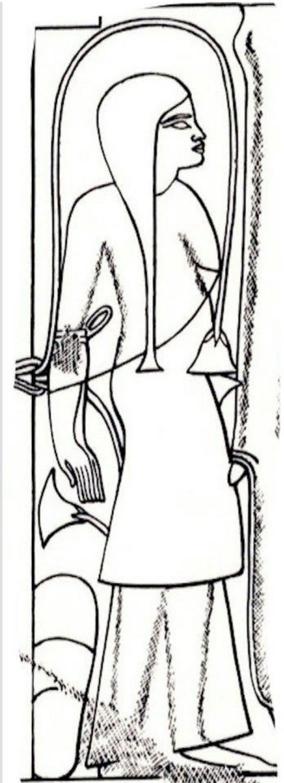
Captive Levantine women, tomb of Rekhmire. The Metropolitan Museum

Captive Levantine women and children follow the men in the tribute images from the Theban tombs.[16] The women from the tomb of Rekhmire are shown with a short-sleeved long dress that have three tiers in the skirt. Levantine women are typically represented with long hair that falls behind their back. In images where the hair falls in front of their shoulder, it is shown gathered together, as if tied near the bottom.

When carrying a basket or satchel of children on their back, the women hold the rope at their shoulders to relieve the weight. This contrasts with the Nubian women who wear the basket or satchel strap on their forehead to lighten the load. None of the foreigners wear head-coverings or veils.

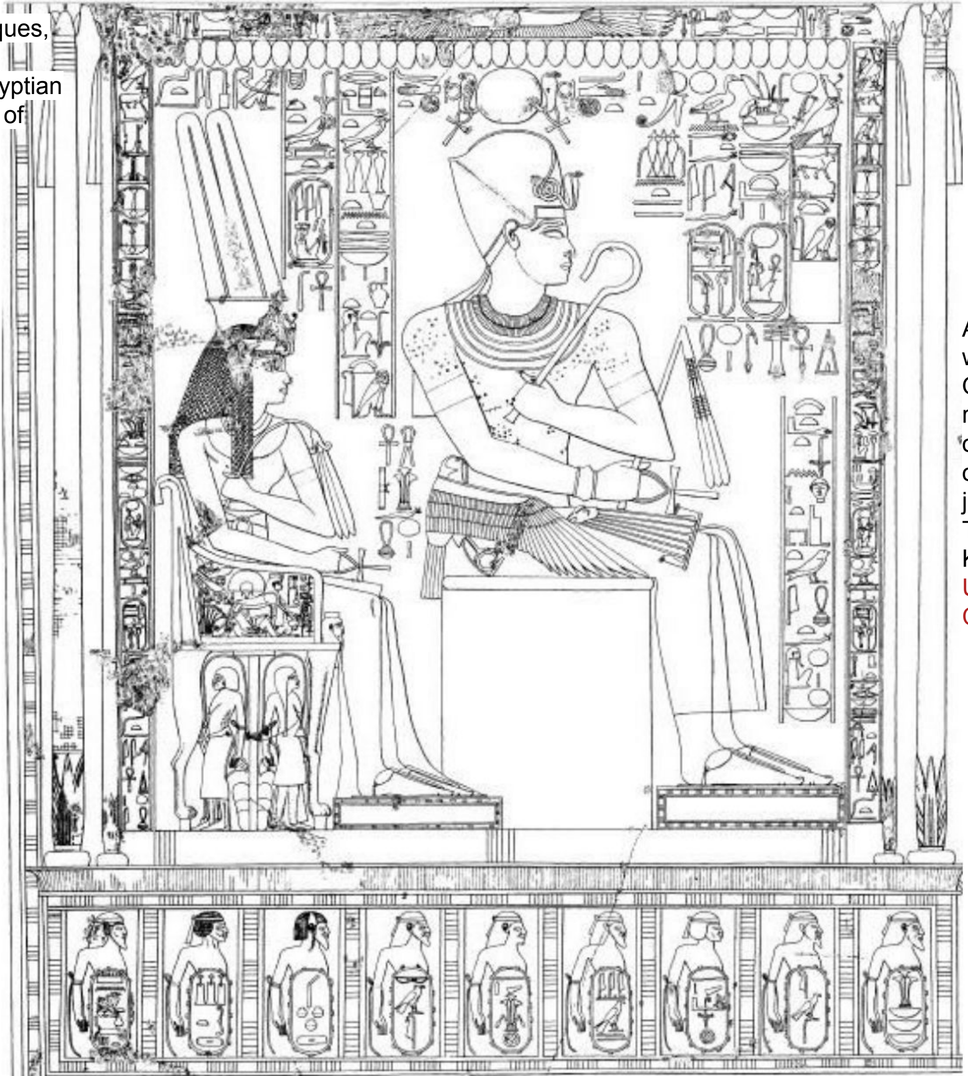
In Rekhmire’s tomb, Levantine women are depicted with slender physiques, and their breasts are not indicated in the tribute scene images, which contrasts with how the Egyptian women are represented. The ideal Egyptian woman’s figure is slender with full breasts, as can be seen in the figure of Queen Tiye, wife of Amenhotep III.

Underneath the image of the ideal Egyptian woman, as embodied by the queen, is the only example of the bound and trampled foreigner motif that depicts women. Here, in only this instance, the Levantine women have pendulous breasts and a slightly protruding belly.

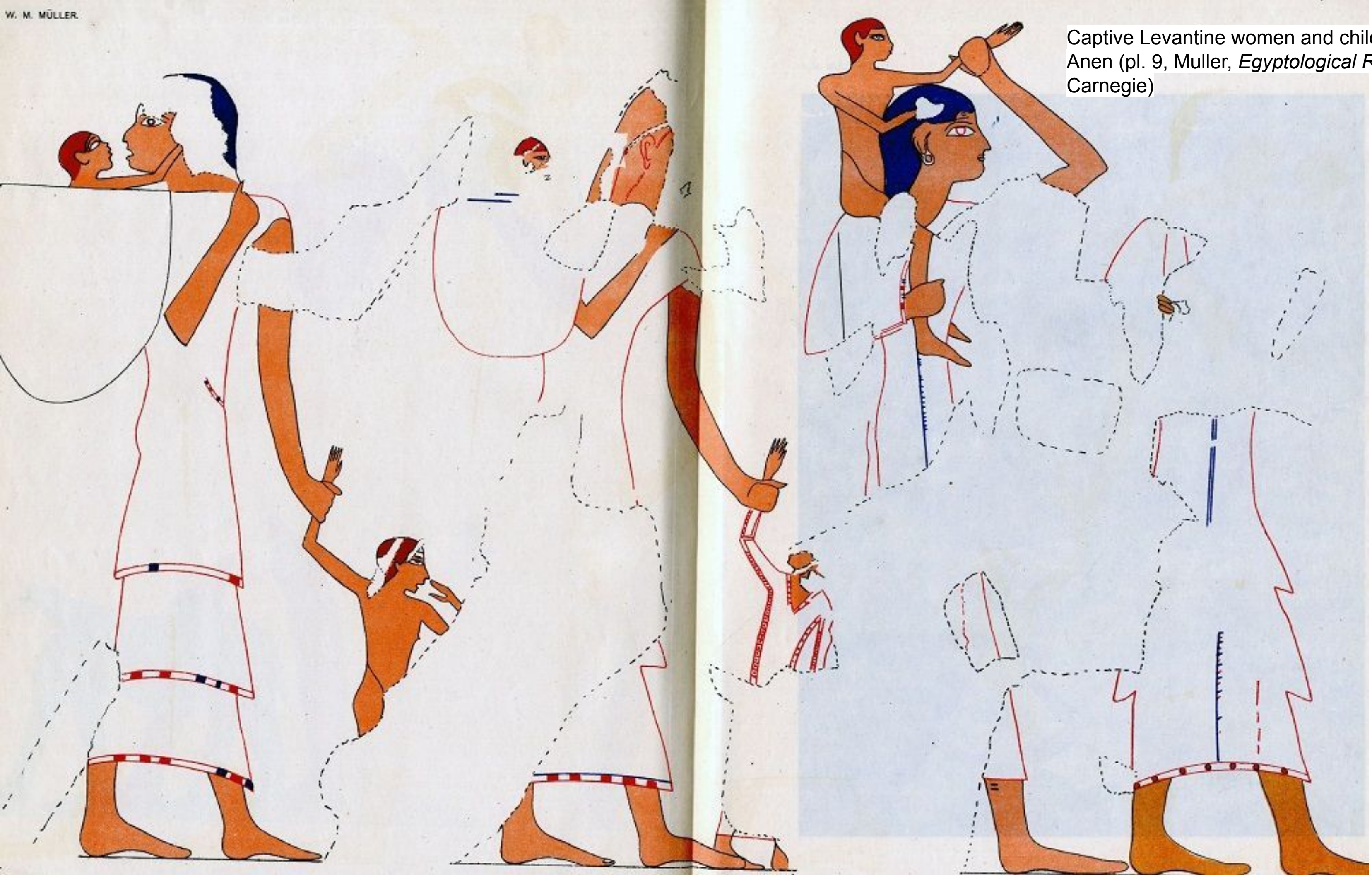


Levantine woman, from the throne base of Queen Tiye, Kheruef (pl. 49)

In Egyptian imagery, this body type, reflects women post childbirth and nursing.
As with the petite body type, this image also did not meet Egyptian standards of beauty, and was usually reserved to render Nubian women[17] who are shown in tribute scenes carrying up to four children with them, more than the petite Levantines carry in the same scenes.
In short, thin women with no indication of breasts and larger women with pendulous breasts both contrast with the ideal female image of a woman in the prime of her youth, who has a slender figure with full breasts, in the physical prime of her childbearing years.
The Egyptians are depicting a set of ideals on these tomb walls. In contrast to these “unattractive” Levantine and Nubian captives, all Egyptian women, no matter their age, are depicted in an ideal fashion with the Egyptian version of the ideal body. This is likely a convention associated with the function of the tomb, a vehicle of rebirth into the next life.

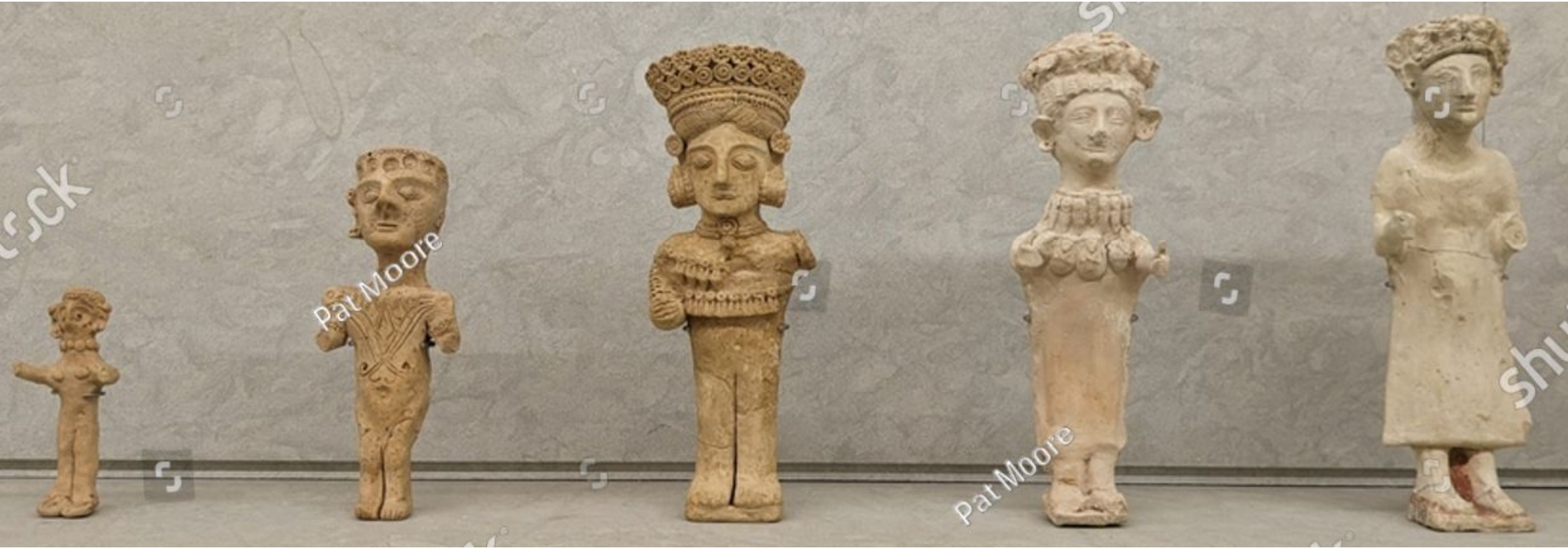


Amenhotep III with his wife Queen Tiye receiving gifts on the occasion of his third jubilee pl 49 The Tomb of Kheruef. University of Chicago



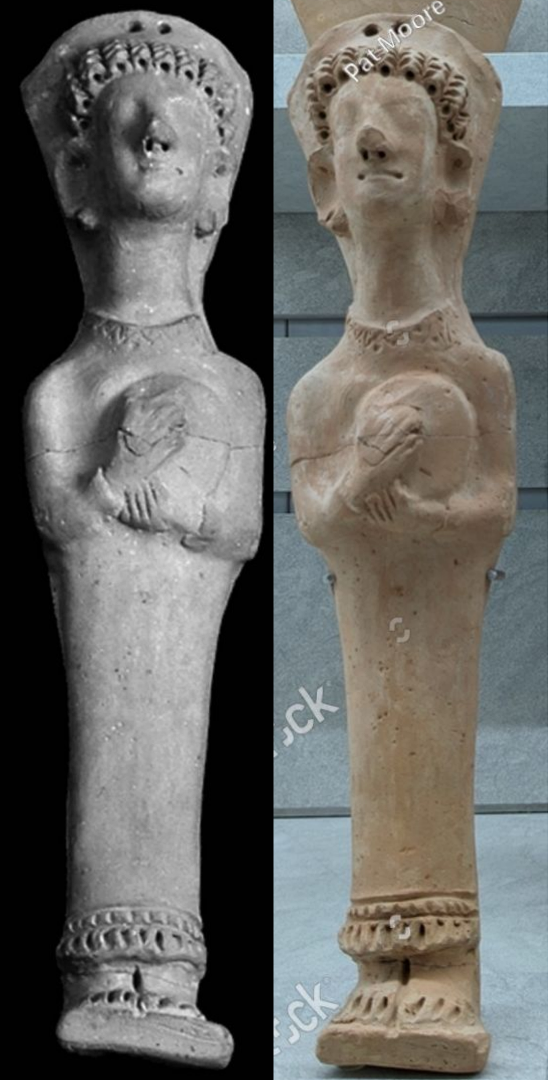
Captive Levantine women and children, the tomb of Anen (pl. 9, Muller, *Egyptological Researches* 1, Carnegie)

The children captives shown in the tribute images are shown either in panniers on women’s backs or are being held by their wrists. The Egyptian convention of depicting children without clothing, with their hair in a side lock, and their hand to their mouth was used to depict foreign children as well. Levantine children could also be depicted as small adults, following the conventions of either a man or woman.



Eivissa, Ibiza, Spain 20th April 2024 - a row of punic Phoenician figurines retrieved from burial sites - Puig des Molins Necropolis and Museum

https://www.shutterstock.com/image-photo/eivissa-ibiza-spain-20th-april-2024-2456037407



Eivissa, Ibiza, Spain 20th April 2024 - selection of artifacts retrieved from Punic-phoenician burial sites on display in the Puig des Molins Necropolis and Museum

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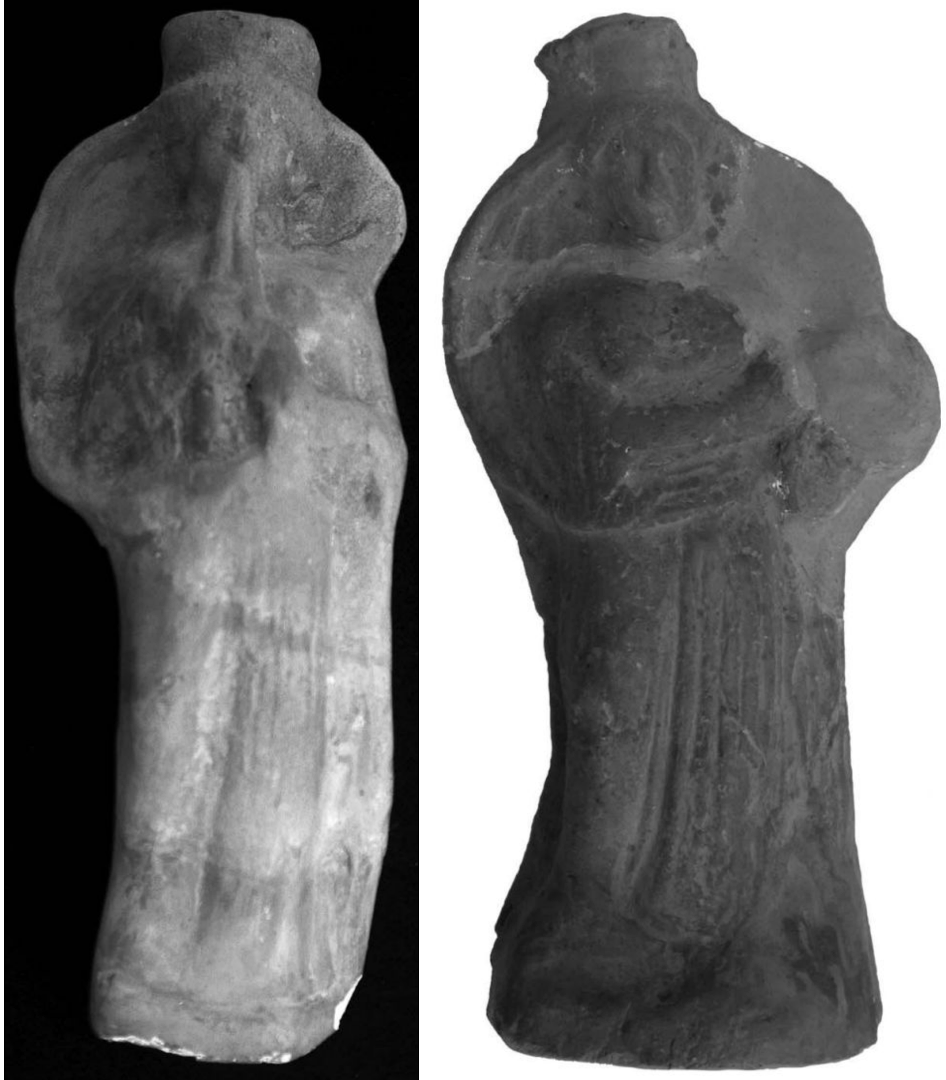
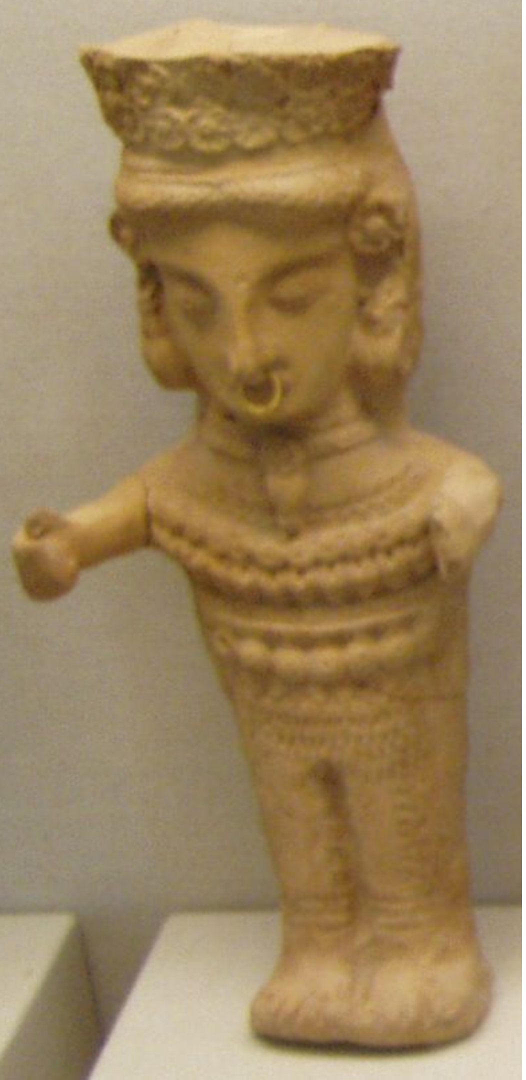


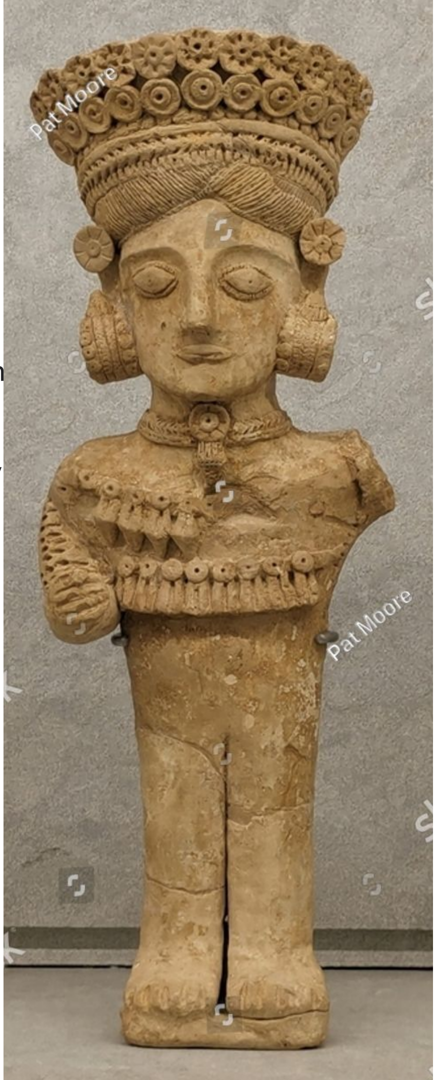
https://www.researchgate.net/publication/263608971_Music_gender_and_rituals_in_the_Ancient_Mediterranean_Revisiting_the_Punic_evidence



Dama de Ibiza y Otras Estatuas Púnicas de la Necrópolis de Puig des Molins (Ibiza) - Museo Arqueológico Nacional, Madrid

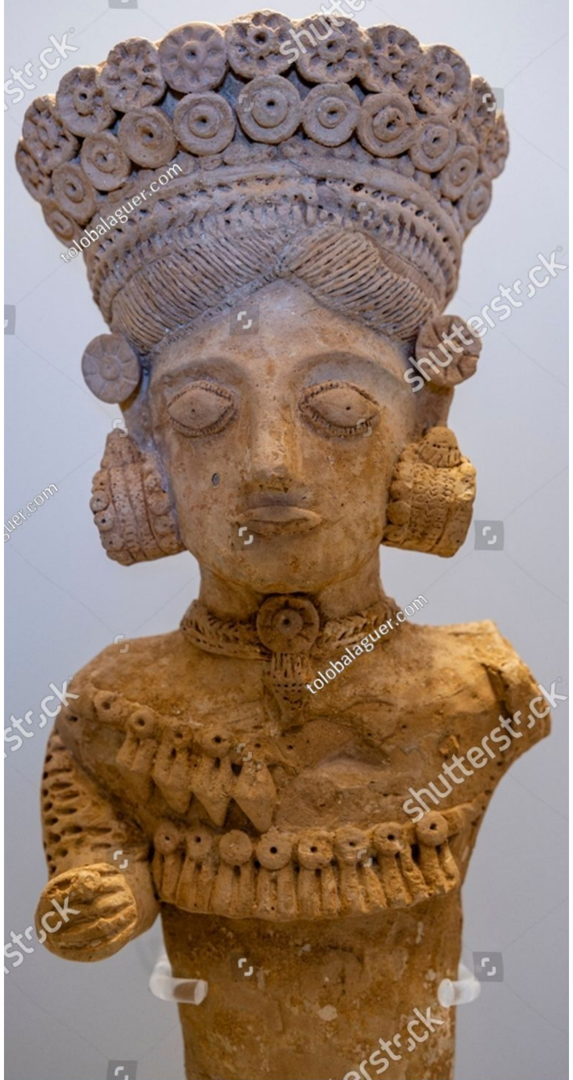
This group of terracotta statues were found in the archaeological site of Puig des Molins, on the island of Ibiza. They are dated between the 3rd and 4th centuries B.C. The largest and most famous of them is known as the "Lady of Ibiza", which is believed to be a representation of the Carthaginian goddess Tanit.

https://www.flickr.com/photos/twiga_swala/2418347680



Eivissa, Ibiza, Spain 20th April 2024 - Punic Phoenician figurine in the Puig des Molins Necropolis and Museum

https://www.shutterstock.com/image-photo/eivissa-ibiza-spain-20th-april-2024-2455763273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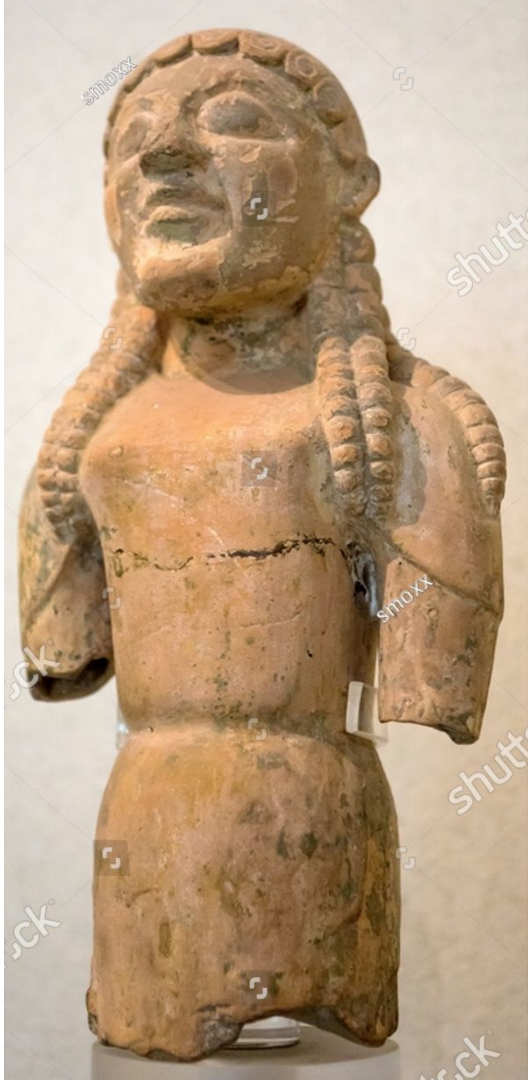
female statuette, from Ibiza, clay, 4th cent. BCE, Madrid museo arqueologico nacional, The Coliseum , Rome, Lazio, Italy ,

https://www.shutterstock.com/image-photo/female-statuette-ibiza-clay-4th-cent-2424463733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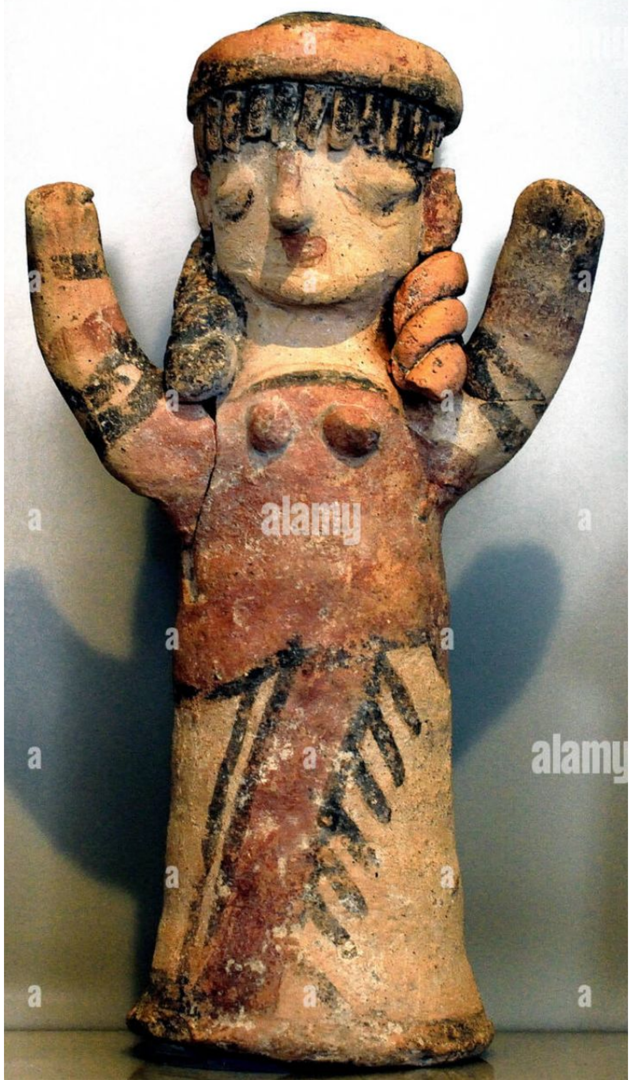
SYRACUSE, SICILY - APRIL 23, 2019: Exhibits in the archaelogical museum of Paolo Orsi in Syracuse, Sicily

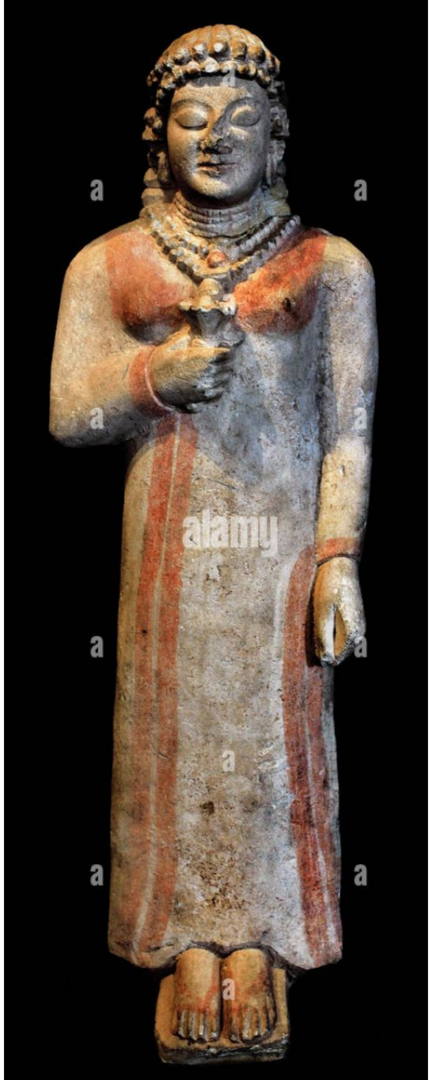
https://www.shutterstock.com/image-photo/syracuse-sicily-april-23-2019-exhibits-2254142701

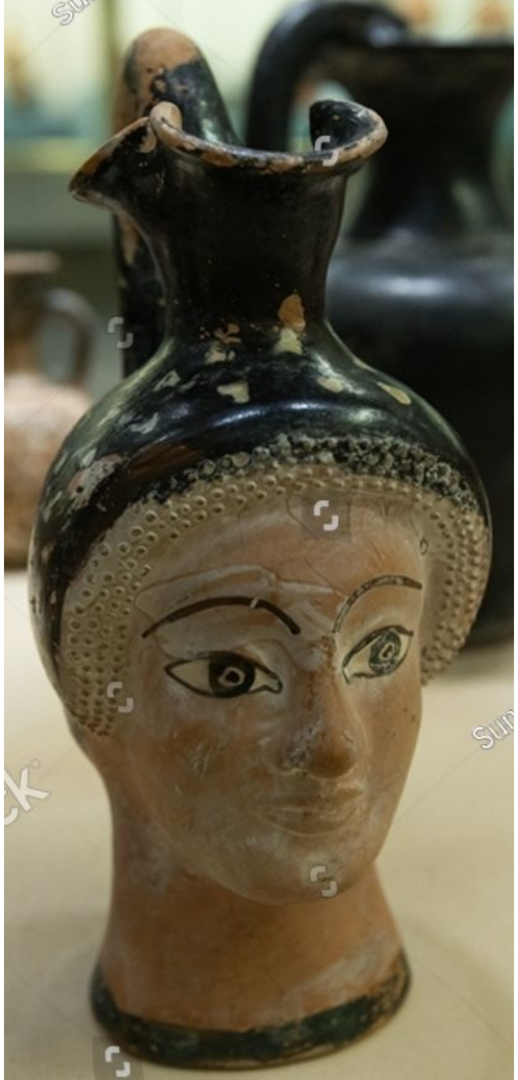


Figurines from the temple of Aphrodite
The Great Goddess of Cyprus 5th Century BC (Idalion or Idalium) was an ancient city in Cyprus, in modern Dali, Nicosia District.)

https://www.alamy.com/stock-photo-figurines-from-the-temple-of-aphrodite-the-great-goddess-of-cyprus-134944912.html

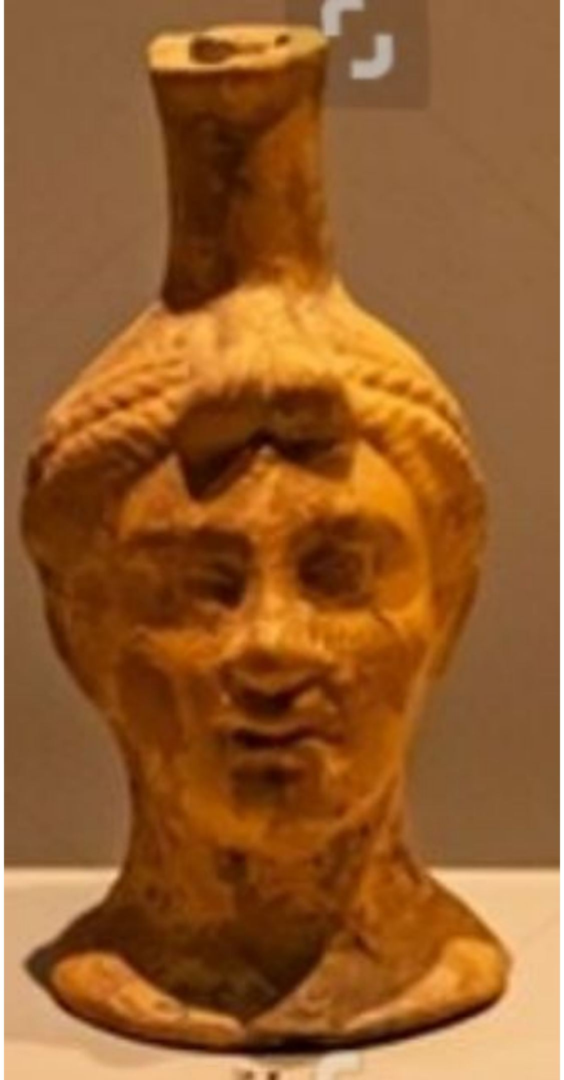
https://www.alamy.com/stock-photo-figurines-from-the-temple-of-aphrodite-the-great-goddess-of-cyprus-134944915.html





NICOSIA, CYPRUS - June 10, 2024: Ancient clay pitchers and vessels collection in the Museum of Cyprus

https://www.shutterstock.com/image-photo/nicosia-cyprus-june-10-2024-ancient-2474461645



Selçuk, İzmir, Türkiye 07-05-2024 Ephesus Archeology Museum in Selcuk, the beautiful district of Izmir

https://www.shutterstock.com/image-photo/07052024-ephesus-archeology-museum-selcuk-beautiful-2463054863

http://www.tuerkei-antik.de/Museen/Selcuk/selcuk_en.htm

However, another source suggests that the Phoenicians established Ephesus between the 30th and 20th centuries BC, with the city thriving during the Greek colonization of Asia Minor (around 700 BC).

Over the centuries, Ephesus has been ruled by various empires, including the Ionians, Aks, Hittites, Lydians, Cimmerians, Medes, and Persians. This multicultural heritage transformed the city into a melting pot of races, religions, and civilizations. Its bustling marketplace, spanning seven hectares, served as a major commercial hub for Greek, Anatolian, and Phoenician merchants.

https://www.newscentralasia.net/2024/10/05/izmir-fam-trip-part-4-ephesus-touching-ancient-civilizations-one-day-in-the-life-of-an-ephesian/

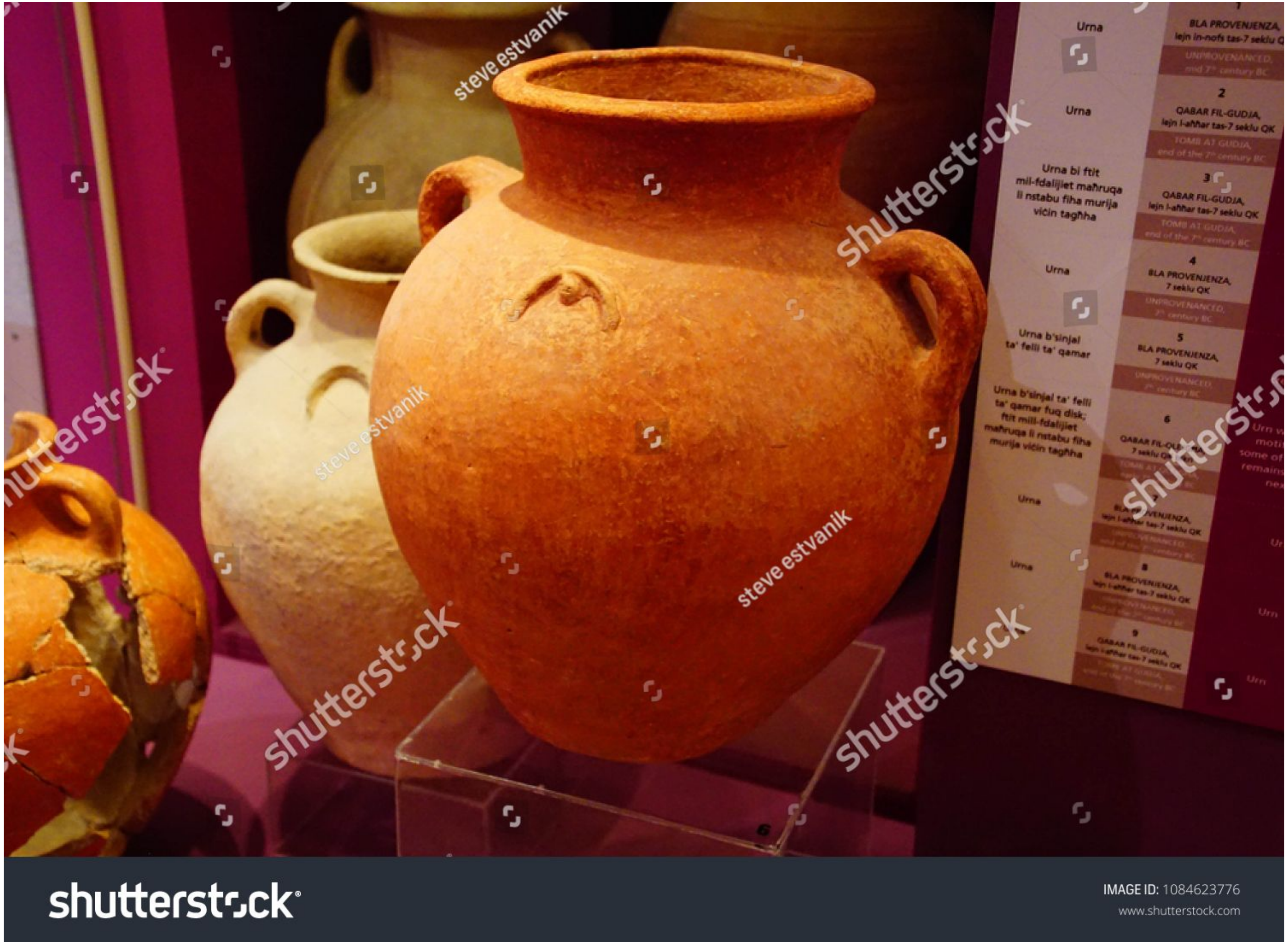
Yes, there were Phoenician traders in Ephesus, an ancient port city in modern-day Turkey:

- **Phoenician traders**: Phoenician traders were among the non-Greek settlements in Ephesus.

https://en.unesco.org/silkroad/content/ephesus#:~:text=Interspersed%20among%20these%20were%20settlements,ultimately%20subject%20to%20Roman%20control.

According to the historian George Rawlinson, Phoenician cedar wood was used by King **Solomon** for his celebrated **temple**, by Herod in Zerubbabel's Temple, and by the Ephesians for the roof of the **Temple of Artemis at Ephesus**, one of **the Seven Wonders** of the Ancient World.

https://www.worldhistory.org/article/881/trade-in-the-phoenician-world/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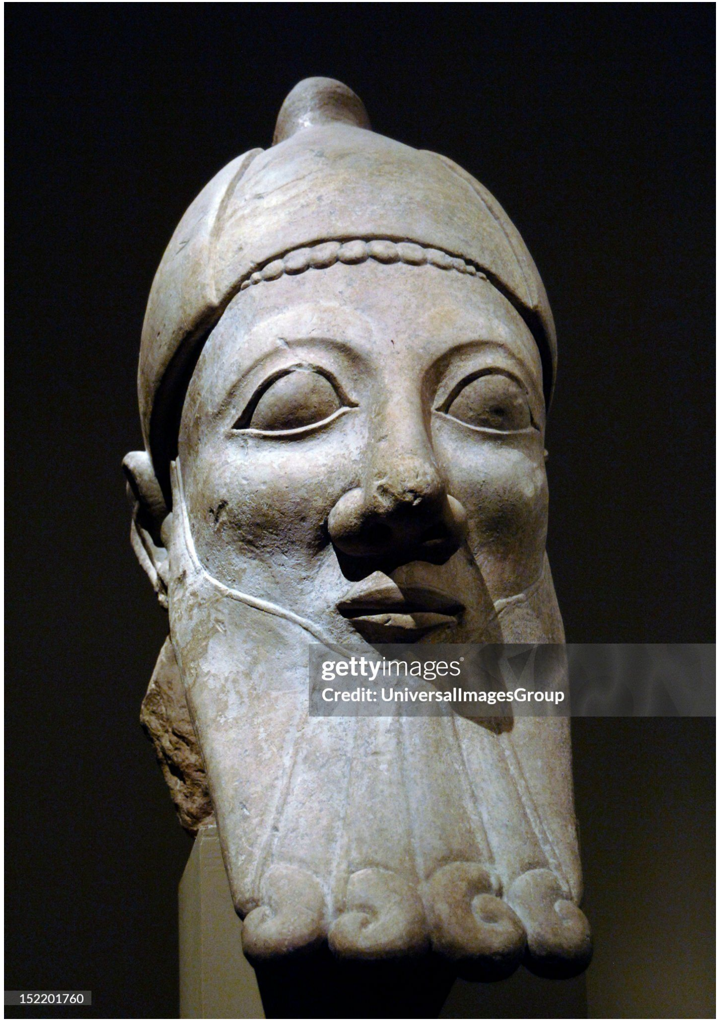
VALLETTA, MALTA - APR 11, 2018 - Phoenician pottery jars and urns, Archaeological Museum,Valletta, Malta

https://www.shutterstock.com/image-photo/valletta-malta-apr-11-2018-phoenician-1084623776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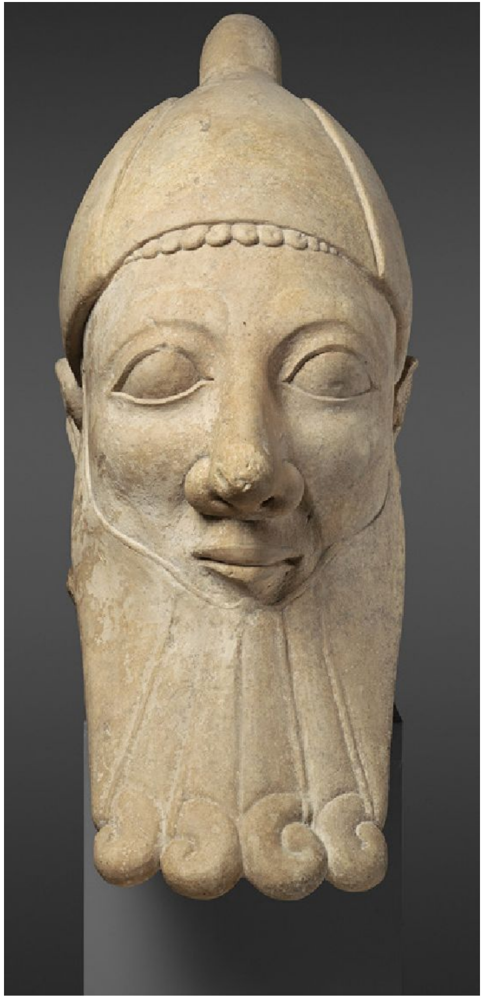
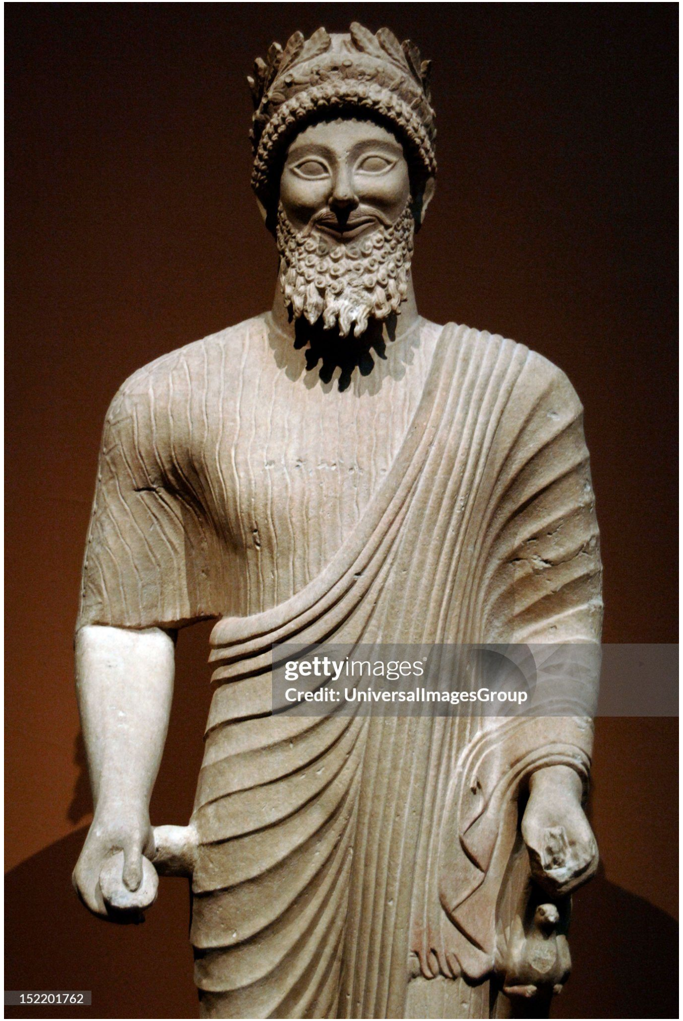
https://www.gettyimages.ae/detail/news-photo/phoenician-art-cyprus-bust-of-a-bearded-man-6th-century-bc-news-photo/152201760?adppopup=true

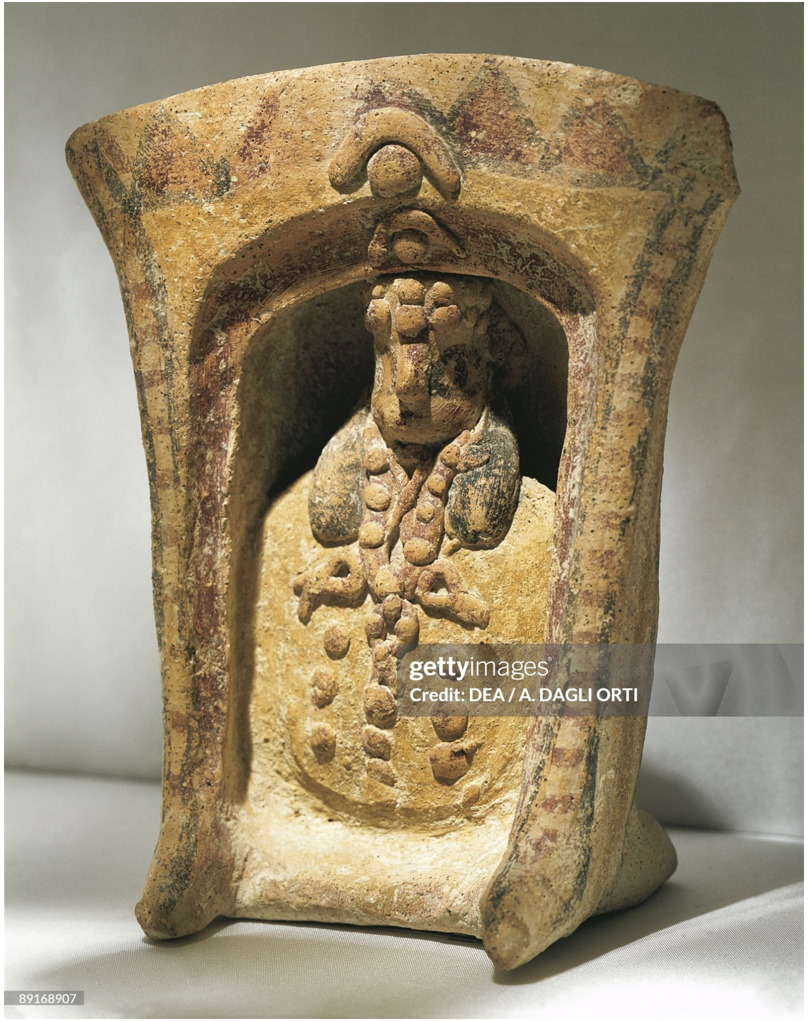
Limestone head of a bearded man, with a conical Levantine-style hat, dated to early 6 th cent. BC, from the sanctuary of Golgoi-Ayios Photios, h. 88.9 cm, Metropolitan Museum of Arts no. 74.51.2857

https://www.researchgate.net/figure/Limestone-head-of-a-bearded-man-with-a-conical-Levantine-style-hat-dated-to-early-6-th_fig1_375441551




gettyimages
Credit: UniversalImagesGroup
152201762

https://www.gettyimages.ae/detail/news-photo/phoenician-art-cyprus-bearded-man-with-votive-offerings-ca-news-photo/152201762?adppopup=true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Credit: DEA / A. DAGLI ORTI
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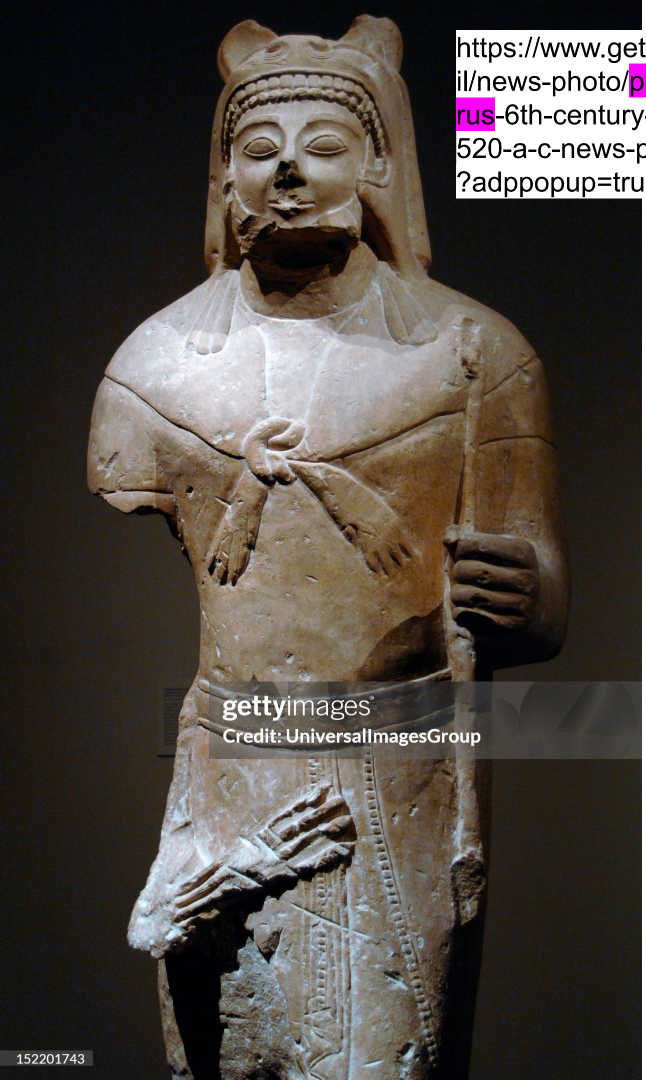
https://www.gettyimages.ae/detail/news-photo/cyprus-nicosia-museo-di-cipro-naiskos-with-female-figure-news-photo/89168907?adppopup=true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Credit: UniversalImagesGroup
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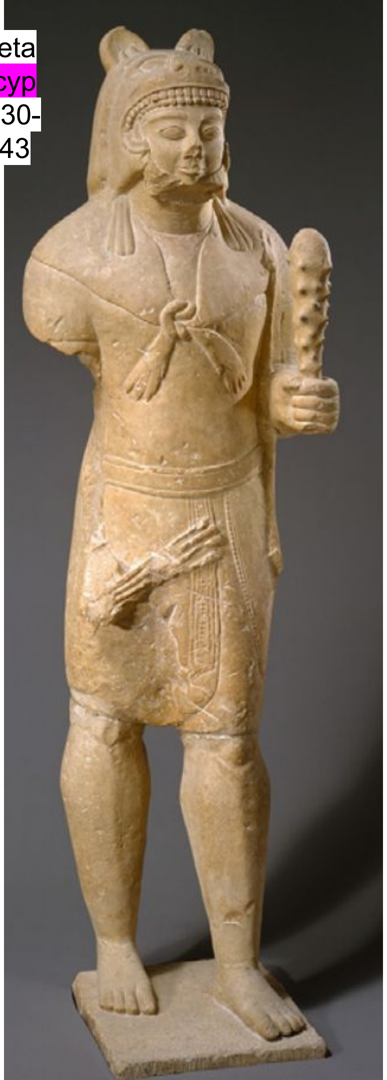
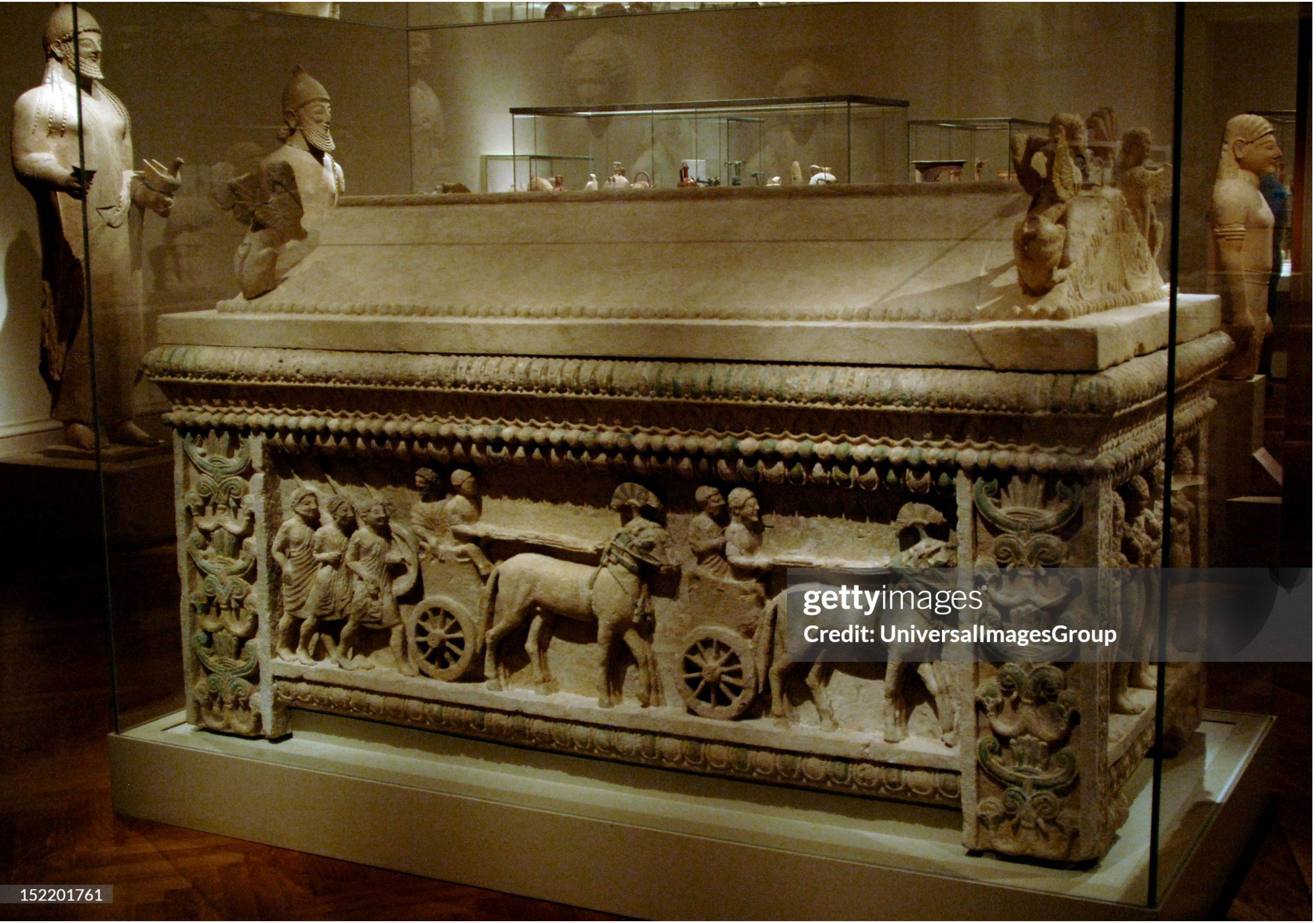


A limestone Heracles-Melqart, dated to ca. 530--520 BC, from sanctuary of Golgoi-Ayios Photios, h. 217.2 cm, Metropolitan Museum of Arts no. 74.51.2455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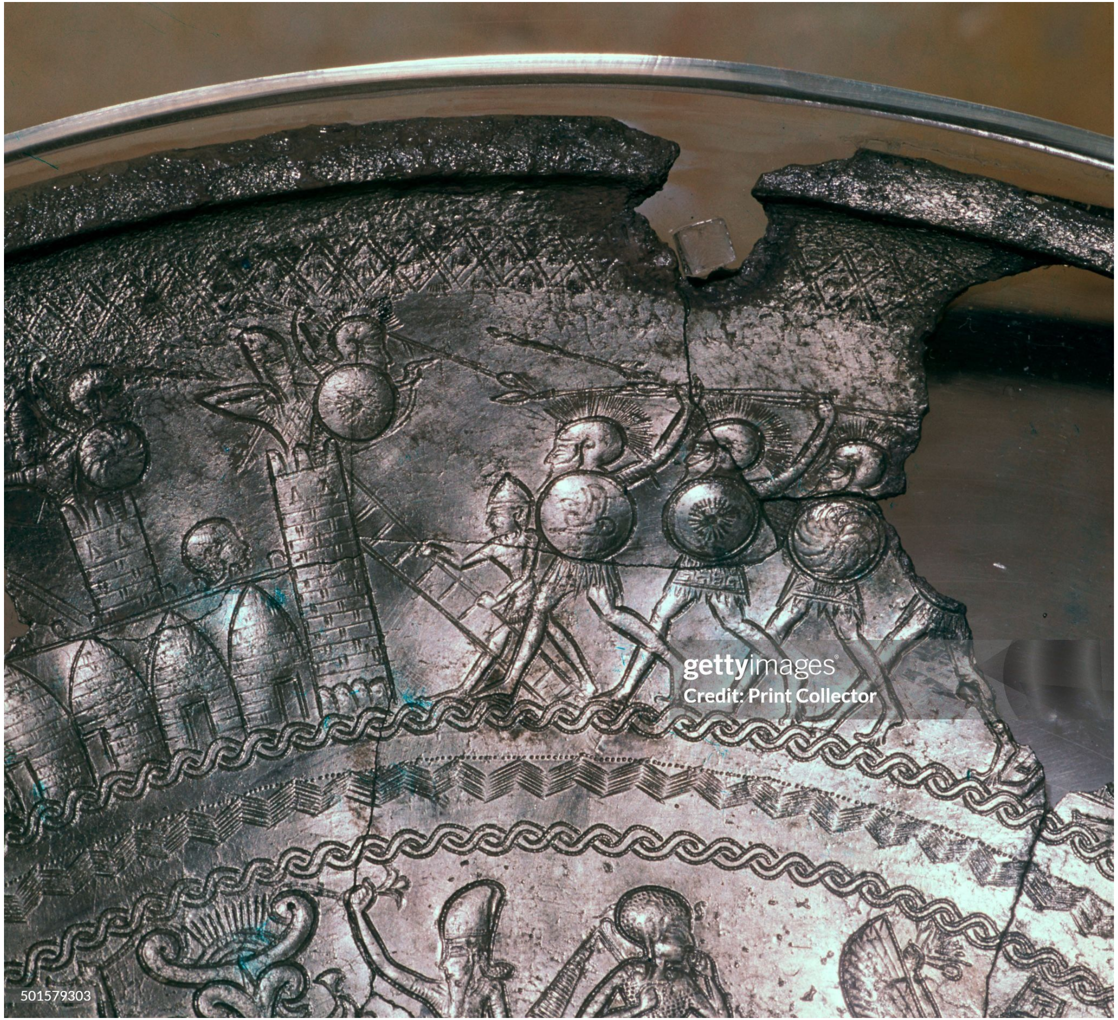
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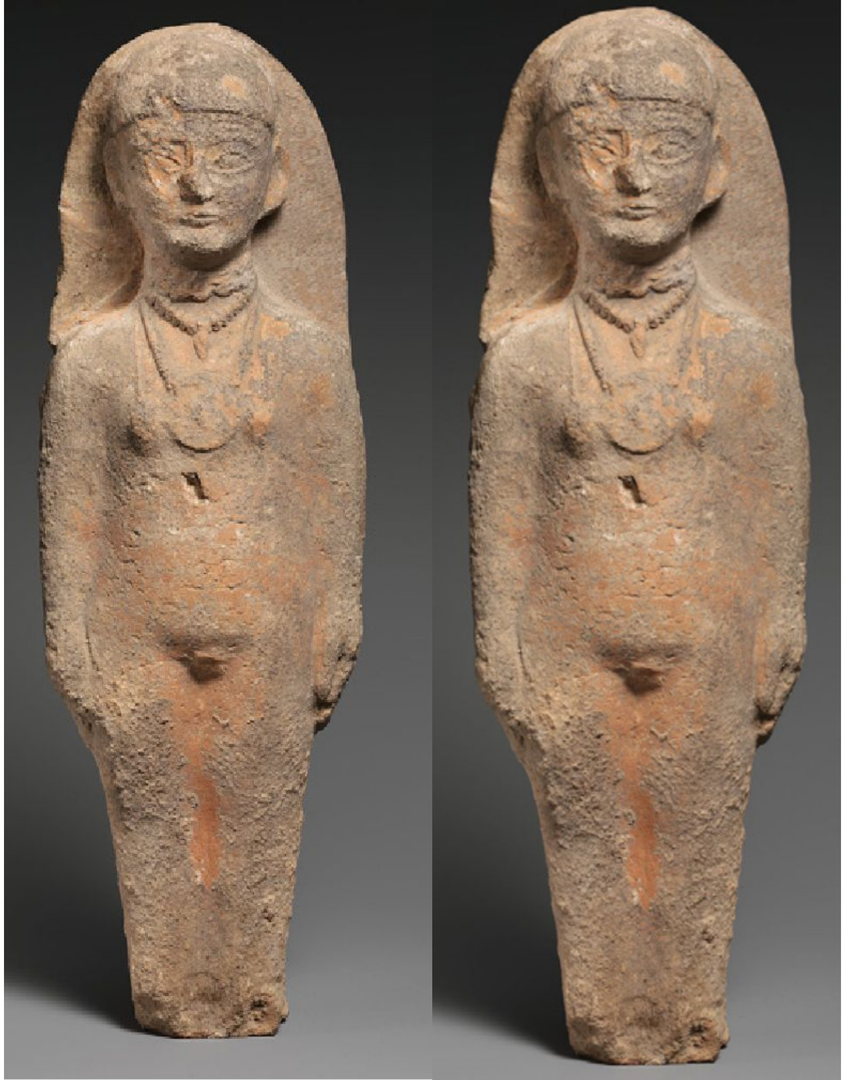
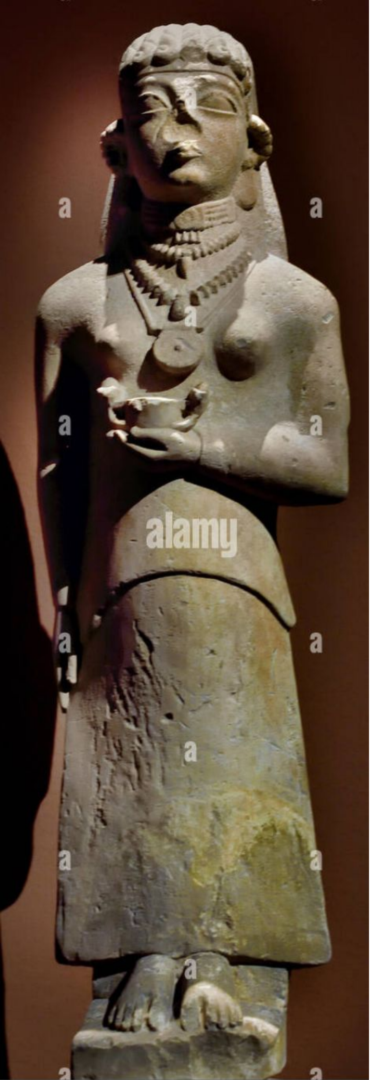
https://www.gettyimages.ae/detail/news-photo/detail-of-a-phoenician-silver-bowl-from-amanthus-in-cyprus-news-photo/501579303?adppopup=true

Cypriot Phoenicians and their cultural identity

https://www.researchgate.net/publication/375441551_Cypriot_Phoenicians_and_their_cultural_identity

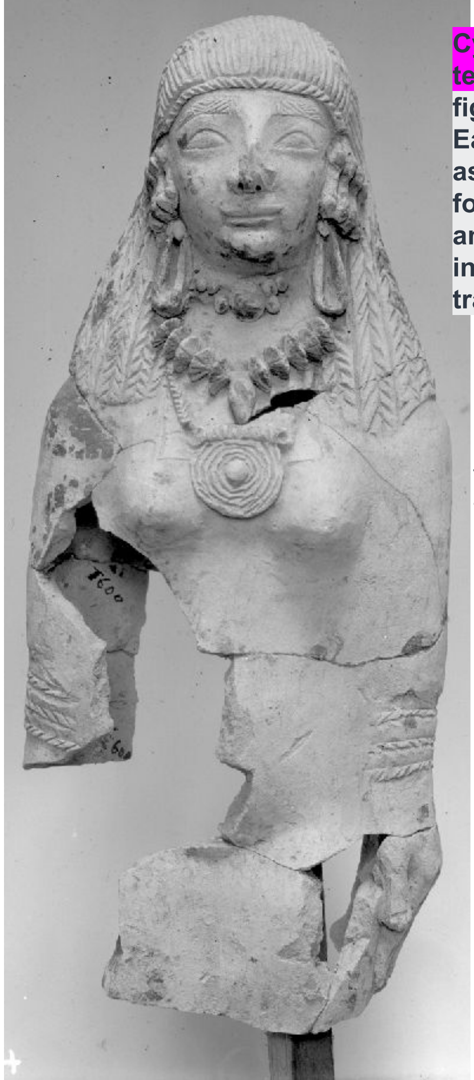


A female figure, naked, with arms alongside the body, from Cyprus, dated to 600-489 BC, h. 34.6 cm, Metropolitan Museum of Arts no. 74.51.1580



Votive statuette of a woman m 550 BC Iron Age, archaic Cypriot Cyprus

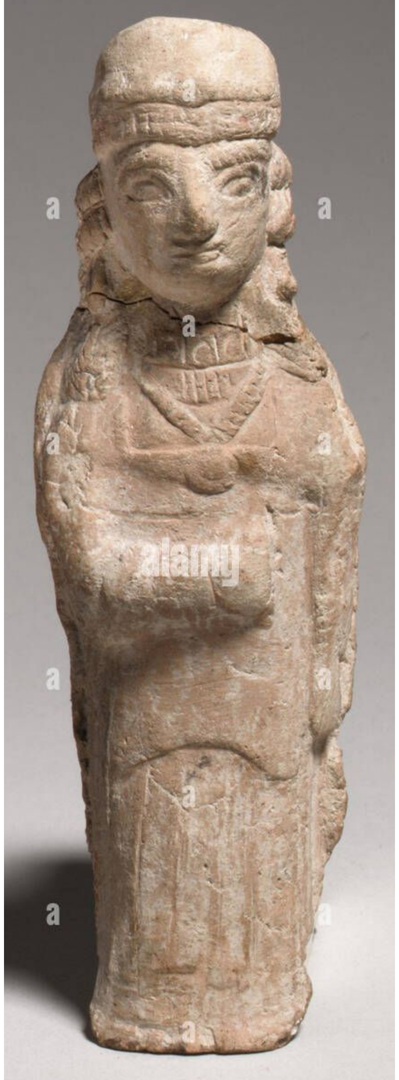
https://www.alamy.com/votive-statuette-of-a-woman-m-550-bc-iron-age-archaic-cypriot-cyprus-image221664934.html



Cypriot terracotta figurines in the East Aegean as evidence for a technical and cultic innovation transfer?

Cypriot mould-made hollow figurine from Samos

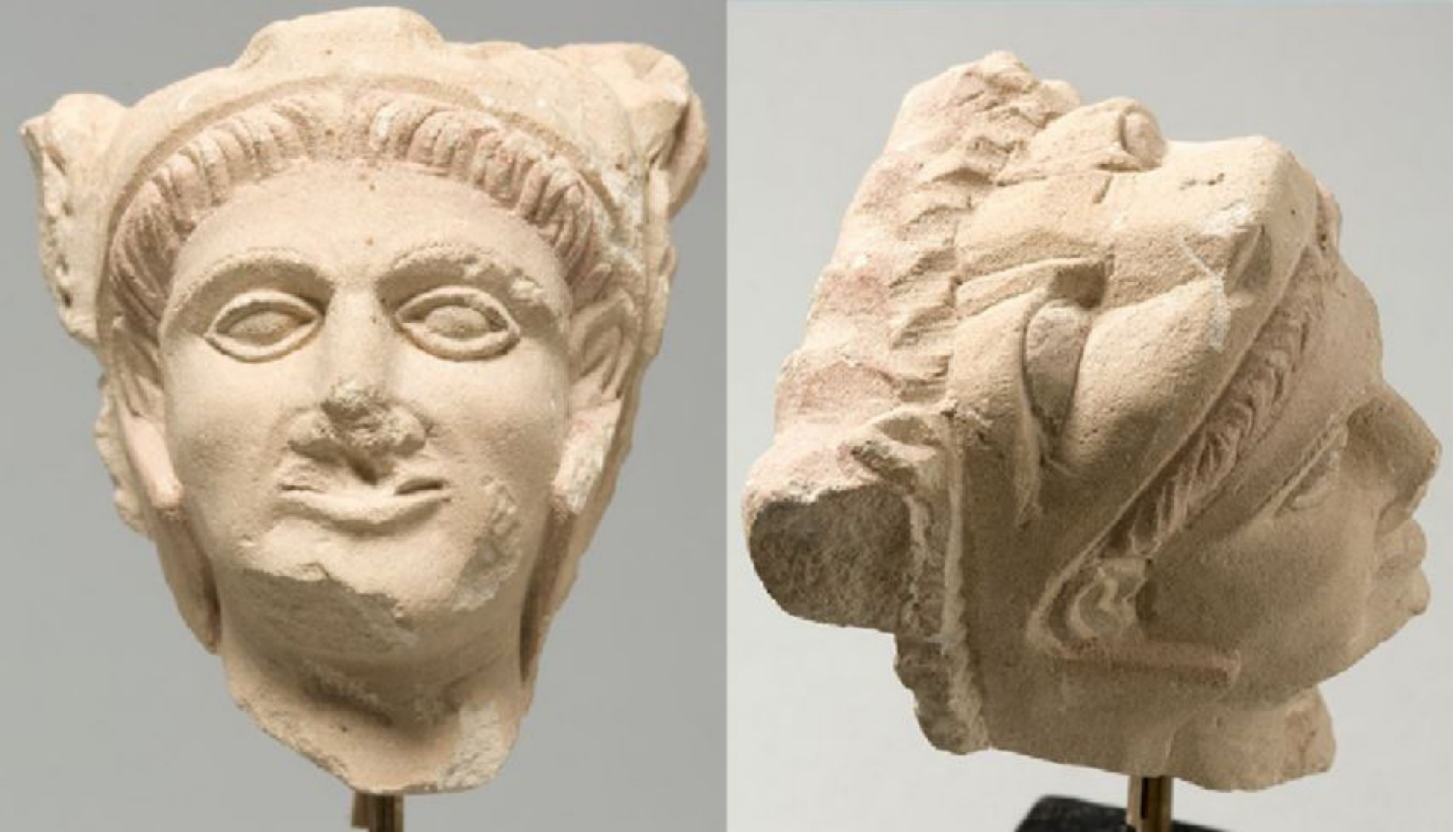
https://www.semanticscholar.org/paper/Cypriot-terracotta-figurines-in-the-East-Aegean-as-Henke/26a0bacbde9f3f8255ed4e4b2cbf02bbed28b6da



https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.alamy.com%2Fstock-photo%2Ffemale-terracotta-figurine.html%3Fpage%3D3&psig=AOvVaw1enRTTCyDj69gR6esSHqE-&ust=1733402219793000&source=images&cd=vfe&opi=89978449&ved=0CBcQjhxqFwoTCJD2kNGQjooDFQAAAAAdAAAAABBD

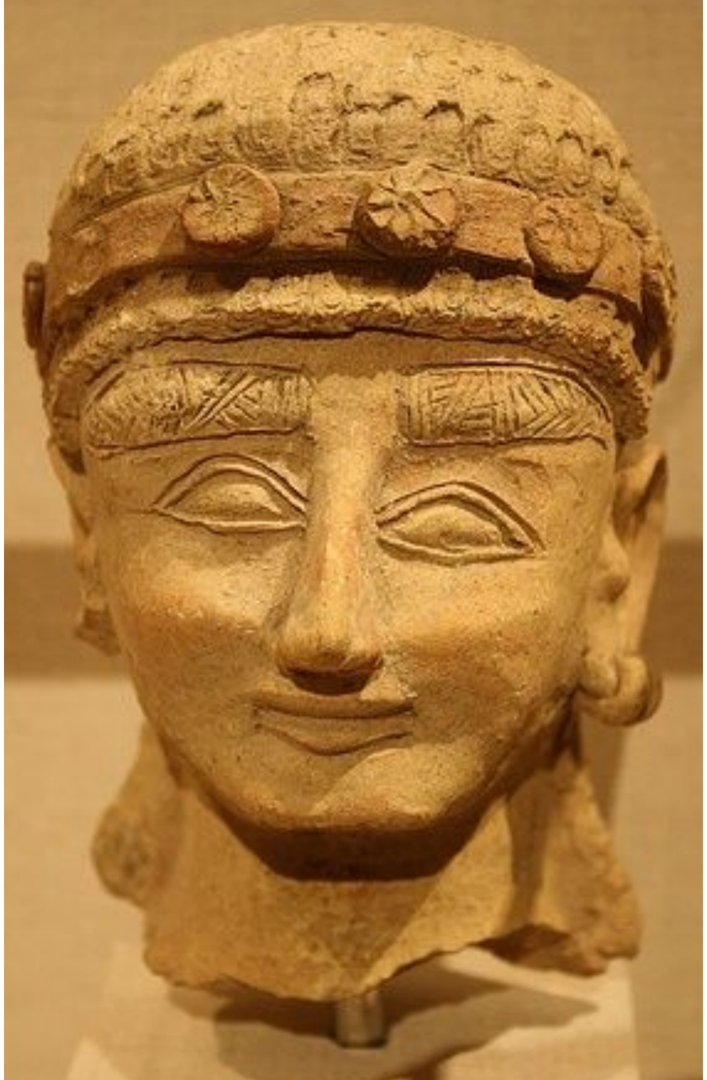
Pleated skirt or skirt with vertical stripes

https://www.semanticscholar.org/paper/Cypriot-terracotta-figurines-in-the-East-Aegean-as-Henke/26a0bacbde9f3f8255ed4e4b2cbf02bbed28b6da/figure/4

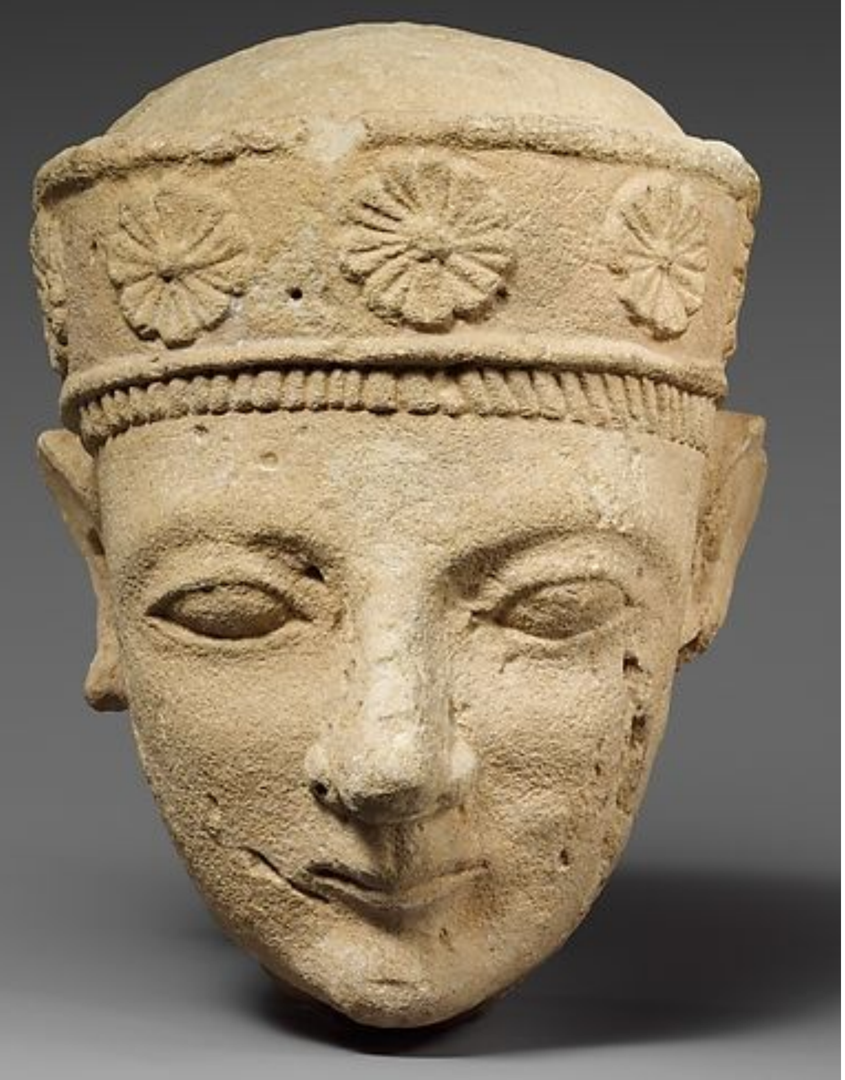


Head of an early Hellenistic Heracles-Melqart
from Kition-Bamboula, Medelhavsmuseet

https://www.metmuseum.org/collection/the-collection-online/search/241166?rpp=30&pg=1&ft=Cyprus++neolithic&pos=5



https://i.pinimg.com/736x/9d/cb/3b/9dcb3bf7cc6969b98b1467a961a9d682.jpg



Limestone head of a **beardless male with a diadem**

Cypriot

first half the the 6th century BCE

https://www.metmuseum.org/art/collection/search/242095

Attica, an ancient district in Greece, had a relationship with Phoenicia, including:

Inscriptions

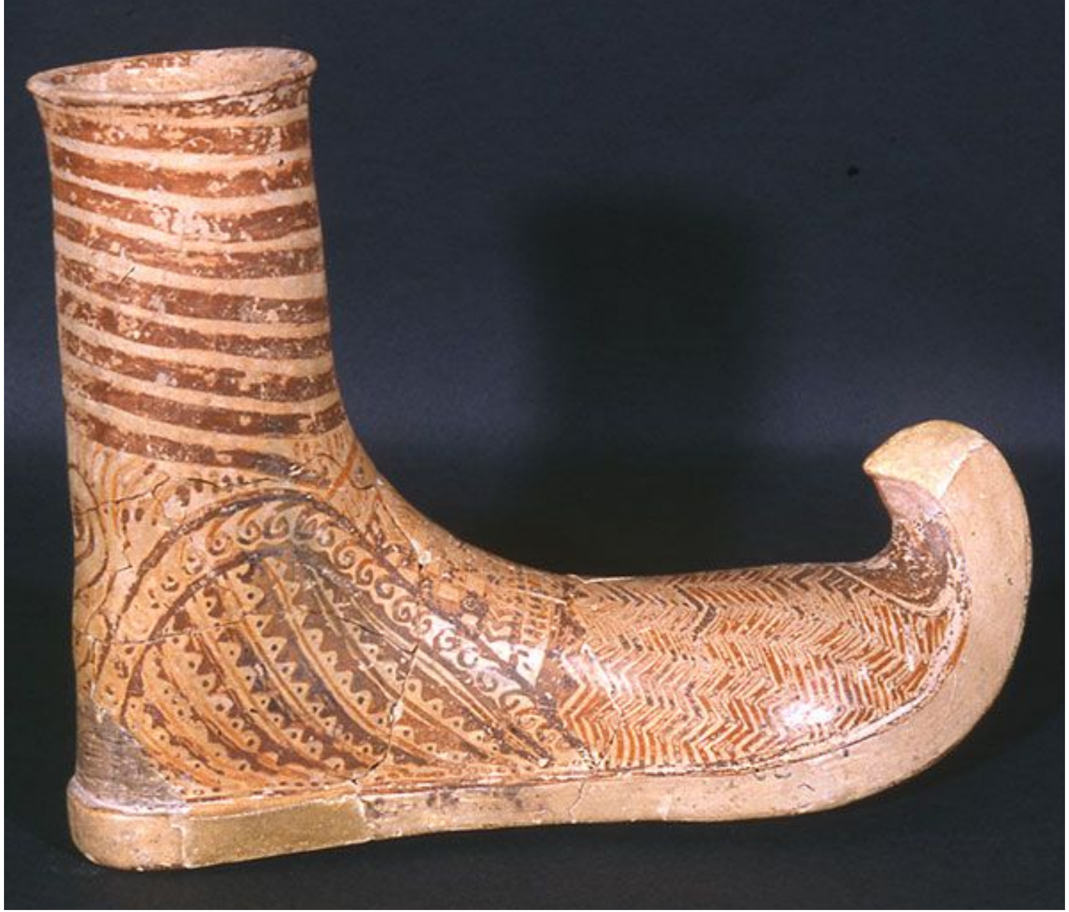
There are 18 ancient Phoenician inscriptions in Attica, including nine bilingual Phoenician-Greek inscriptions on steles. Most of these inscriptions indicate the deceased's city of origin.

Trade

Attica's coastal settlements were enriched by maritime trade. Phoenician traders, shippers, and warehouse workers had associations in Attica, such as the Poseidoniastai on Delos.

Partnerships

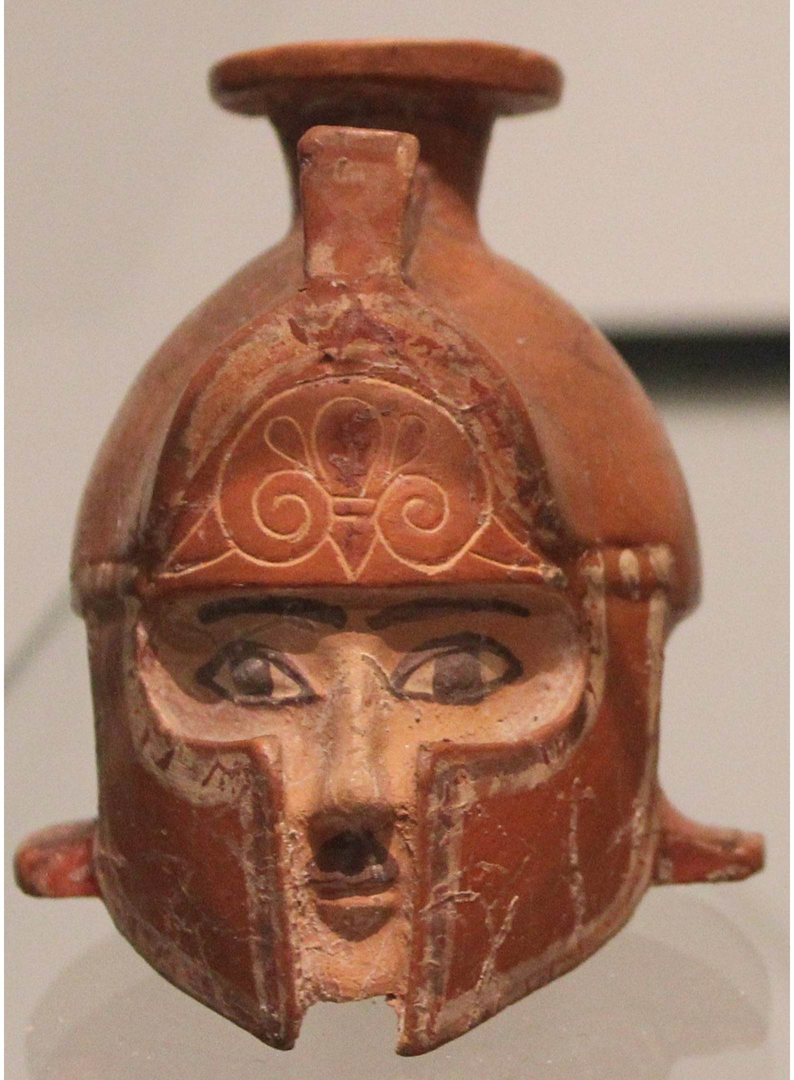
Attica was a privileged partner with the Sidonians, especially under the reign of Straton I.



Ryhton (ritual vase) in the shape of a shoe.
Chamber tomb, Voula, Attica, 14th cent. BC.

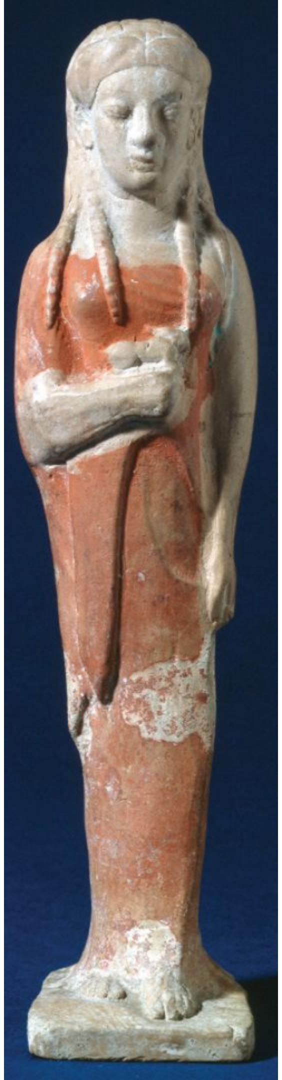
https://www.namuseum.gr/en/collections/syllogi-mykinaikon-archaiotiton/

Being the eastern gate to the Aegean Sea, Rhodes was an important stopping point for Phoenician merchants, and prosperous trading colonies and Phoenician communities emerged there, some within the Greek cities.[16]
The island's name might be derived from *erod*, Phoenician for snake, since the island was home to many snakes in antiquity.



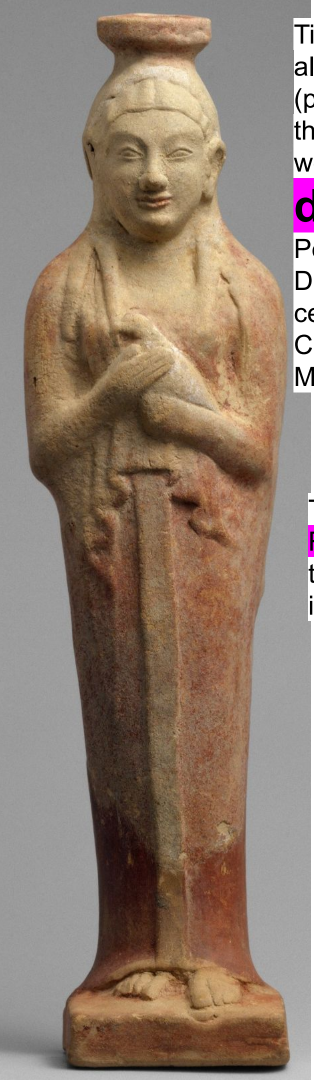
Warrior-headed vase, Camirus, Rhodes, 590–575 BC

https://en.wikipedia.org/wiki/Rhodes



Terracotta woman from a grave at Kamiros cemetery, Rhodes, c. 600–540 bce. 9 3⁄16 in (23.3 cm). London, British Museum 1861,1024.1. Photo: © The Trustees of the British Museum.

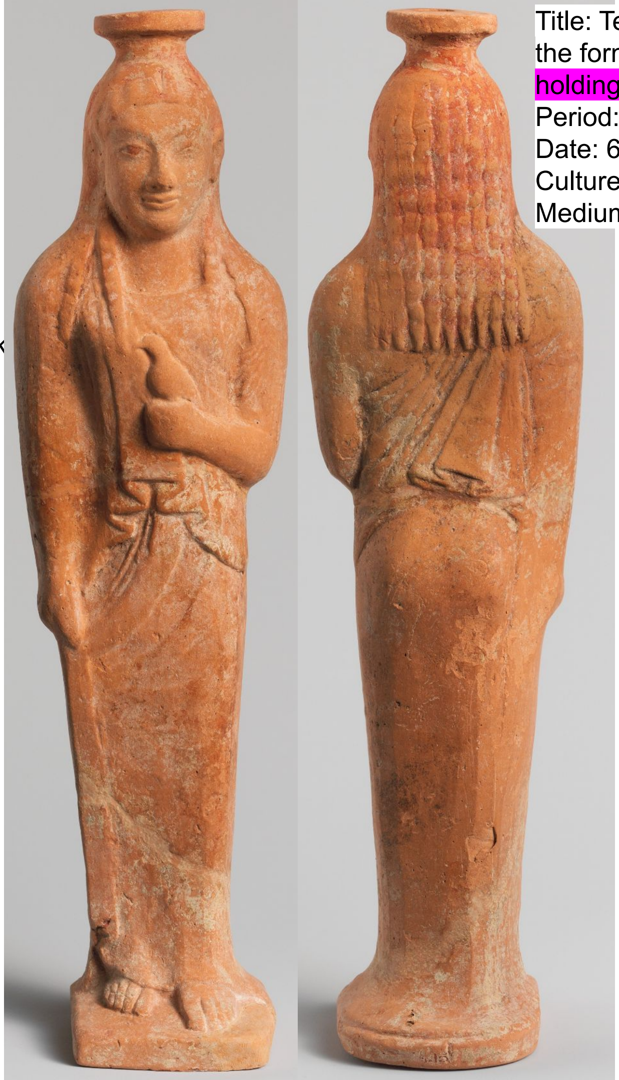
https://catalogimages.wiley.com/images/db/pdf/9781444350142.excerpt.pdf



Title: Terracotta alabastron (perfume vase) in the form of a woman holding a **dove**
Period: Archaic
Date: mid-6th century BCE
Culture: East Greek
Medium: Terracotta

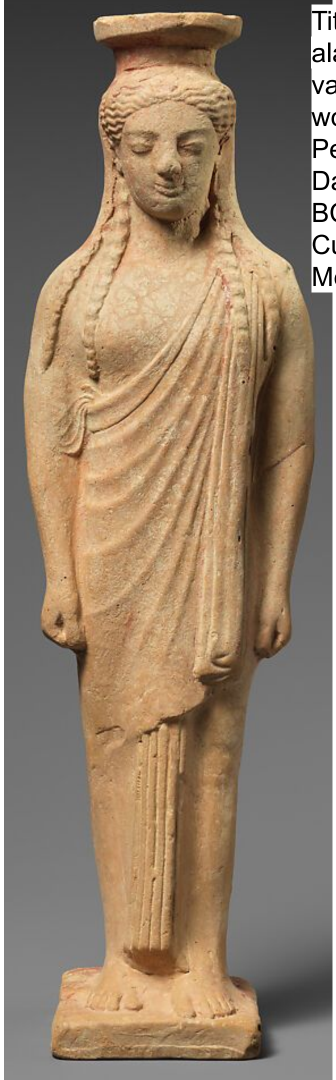
The island of Rhodes seems to have been important.

https://www.metmuseum.org/art/collection/search/253050



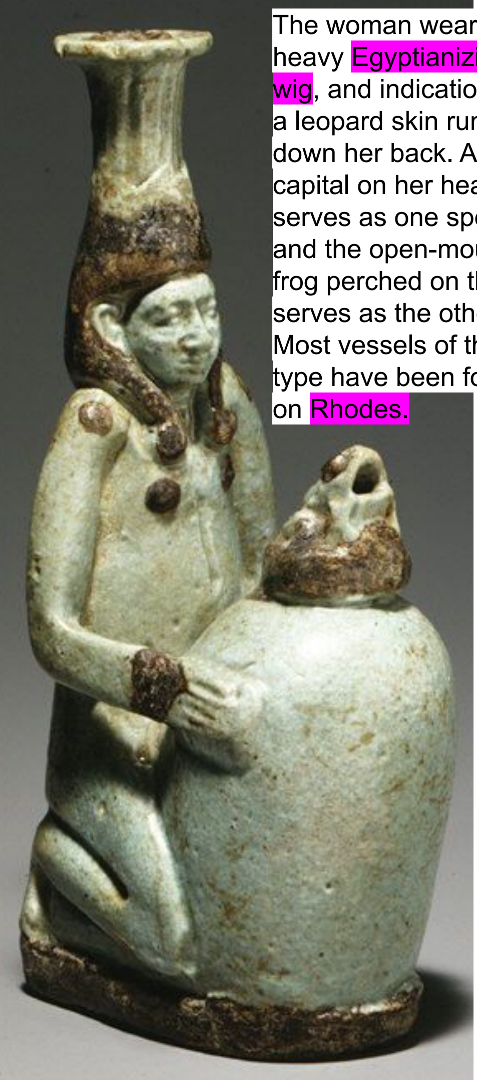
Title: Terracotta vase in the form of a woman holding a bird
Period: Archaic
Date: 6th century BCE
Culture: East Greek
Medium: Terracotta

https://www.metmuseum.org/art/collection/search/254811



Title: Terracotta alabastron (perfume vase) in the form of a woman
Period: Archaic
Date: mid-6th century BCE
Culture: East Greek
Medium: Terracotta

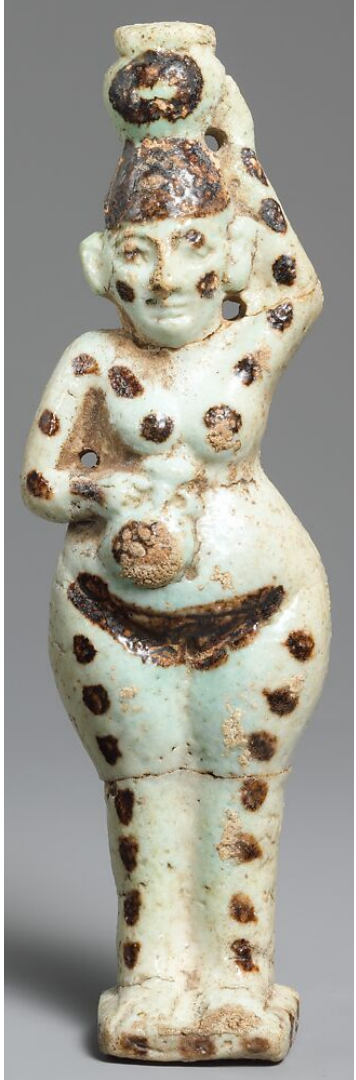
https://www.metmuseum.org/art/collection/search/253484



The woman wears a heavy Egyptianizing wig, and indications of a leopard skin run down her back. A palm capital on her head serves as one spout, and the open-mouthed frog perched on the jar serves as the other. Most vessels of this type have been found on Rhodes.

Title: Faience double-spouted vessel in the form of a kneeling woman holding a jar
Period: Archaic
Date: late 7th–early 6th century BCE
Culture: East Greek
Medium: Faience

https://www.metmuseum.org/art/collection/search/256254

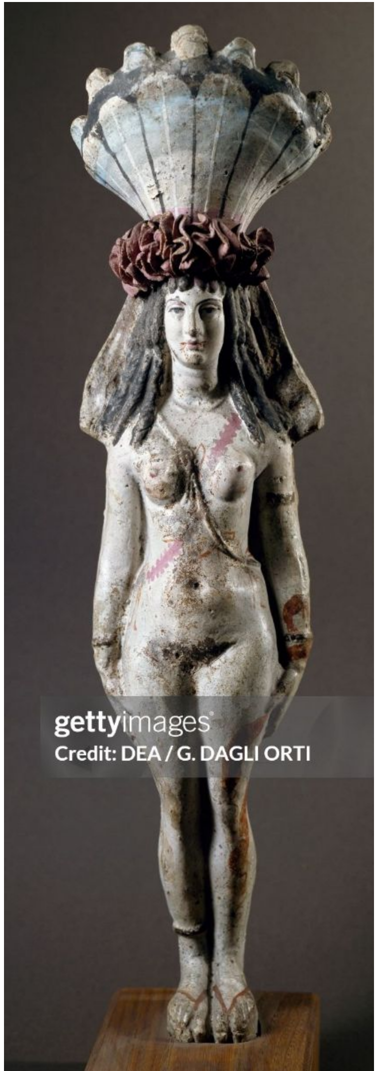


Title: Faience statuette of a woman holding two vases
Period: Archaic
Date: late 7th–6th century BCE
Culture: East Greek
Medium: Faience

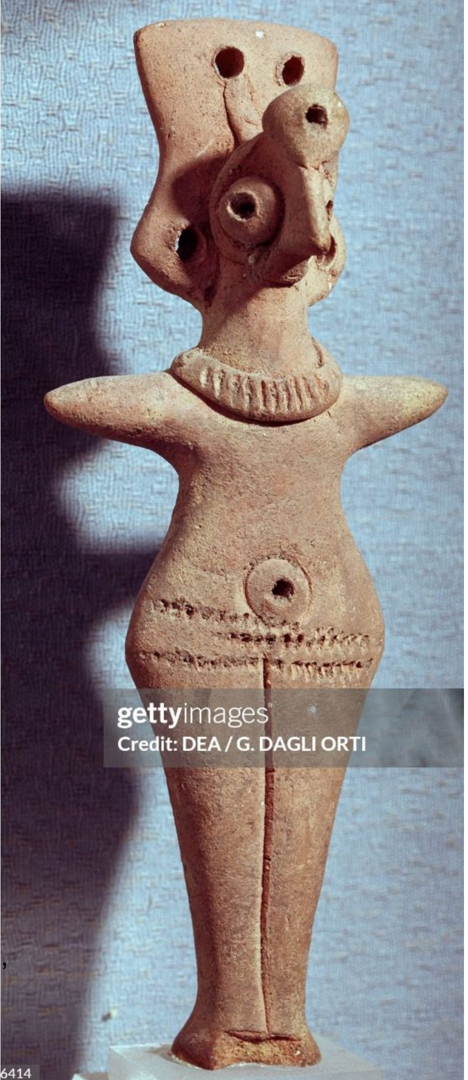
https://www.metmuseum.org/art/collection/search/250529

The **Peplos Kore** is an ancient sculpture from the Acropolis of Athens. It is considered one of the best-known examples of **Archaic** Greek art. Kore is a type of archaic Greek statue that portrays a young woman with a stiff posture looking straight forward. Although this statue is one of the most famous examples of a kore, it is actually not considered a typical one. The statue is not completely straight, her face is leaned slightly to the side, and she is standing with her weight shifted to one leg. The other part of the statue's name, peplos, is based on the popular archaic Greek gown for women. When the statue was found it was initially thought that she was wearing a peplos, although it is now known that she is **not**.[1]

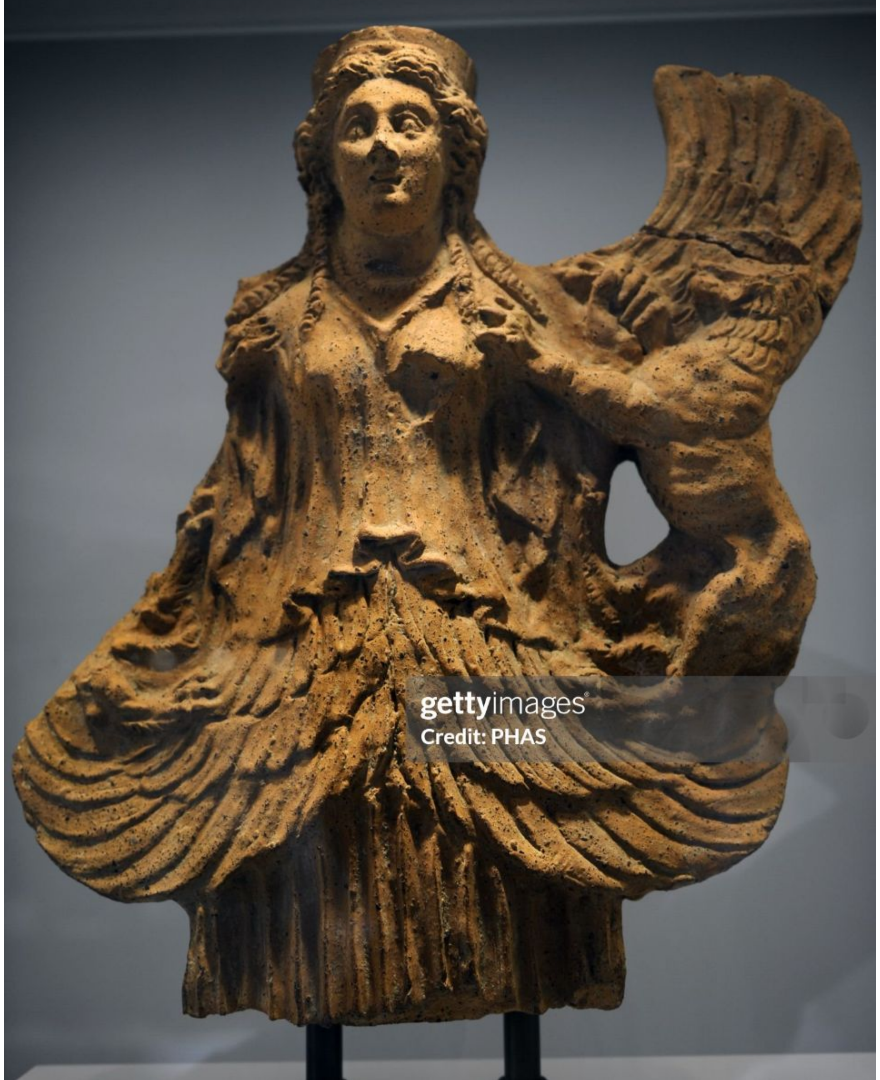
https://en.wikipedia.org/wiki/Peplos_Kore


gettyimages
Credit: DEA / G. DAGLI ORTI

Female figure with showy ornamental headdress, probably depicting Hathor-Aphrodite for domestic worship, terracotta statue with traces of colour, height 18 cm. Egyptian Civilisation, Roman Empire. Turin, Museo Egizio (Egyptian Museum)

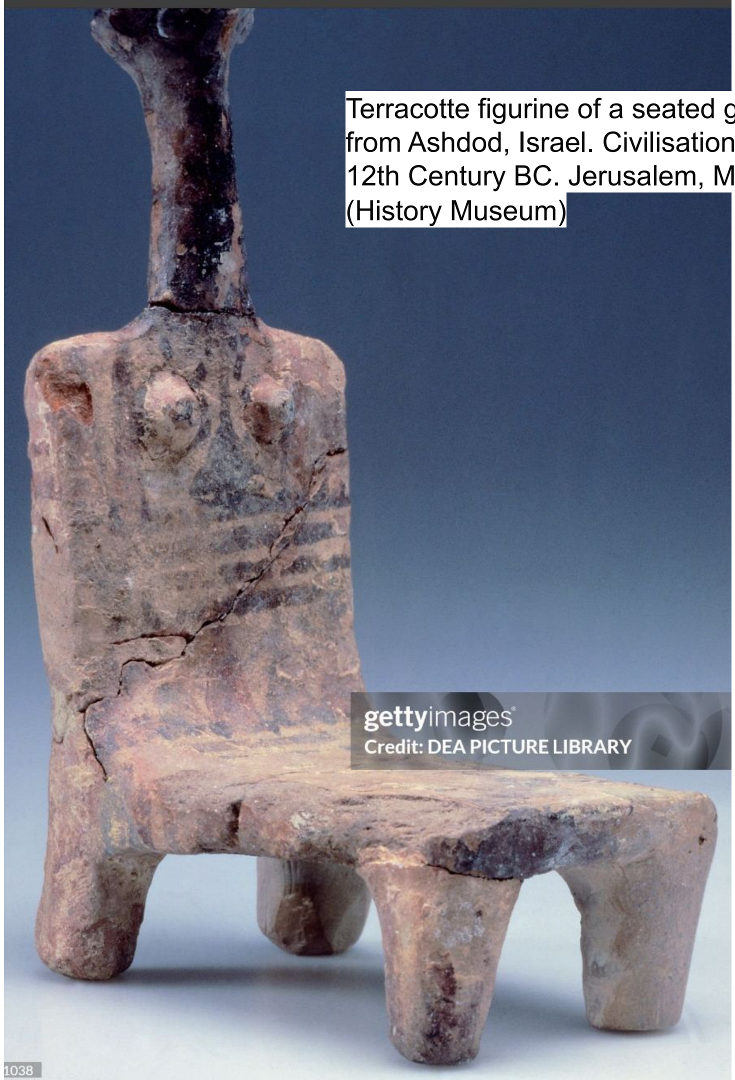

gettyimages
Credit: DEA / G. DAGLI ORTI
6414

Votive terracotta depicting the Mother Goddess, artefact from Syria. Assyrian civilisation, 2nd Millennium BC.



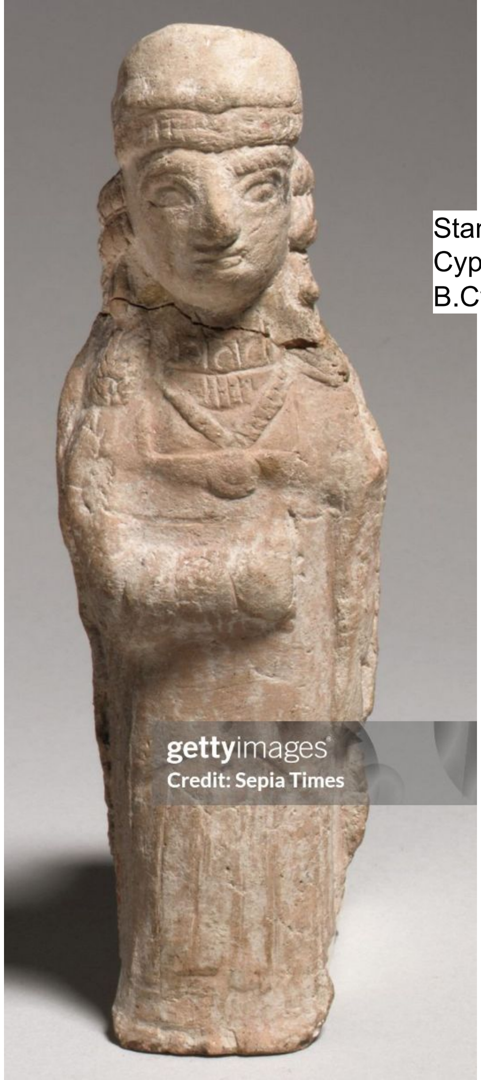
gettyimages
Credit: PHAS

Greek Art. Archaic Period. Winged goddes who tamed wild animals. In this case two lions. Had been introduced into Greece and Italy in the 8th century BC by merchants and itinerants artisans. Terracotta. Ny Carlsberg Glyptotek. Copenhagen. Denmark



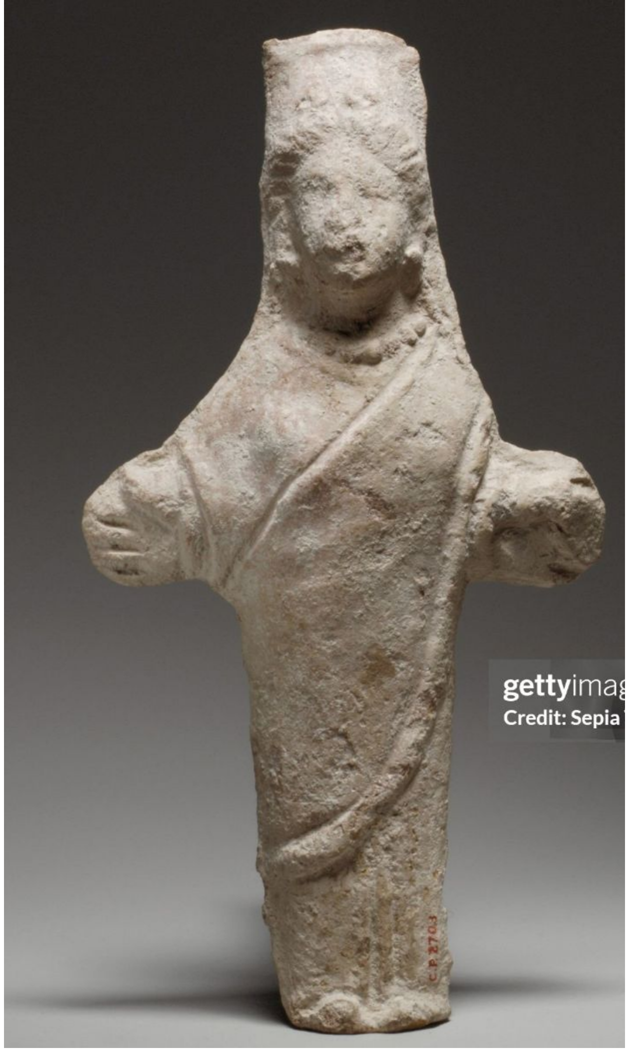
gettyimages
Credit: DEA PICTURE LIBRARY

Terracotte figurine of a seated goddess, artefact from Ashdod, Israel. Civilisation of Palestine, 12th Century BC. Jerusalem, Museo Di Israele (History Museum)

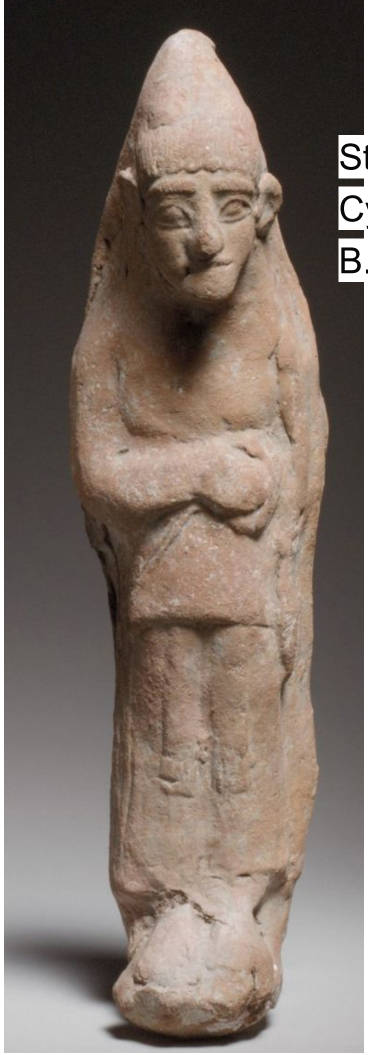


gettyimages
Credit: Sepia Times

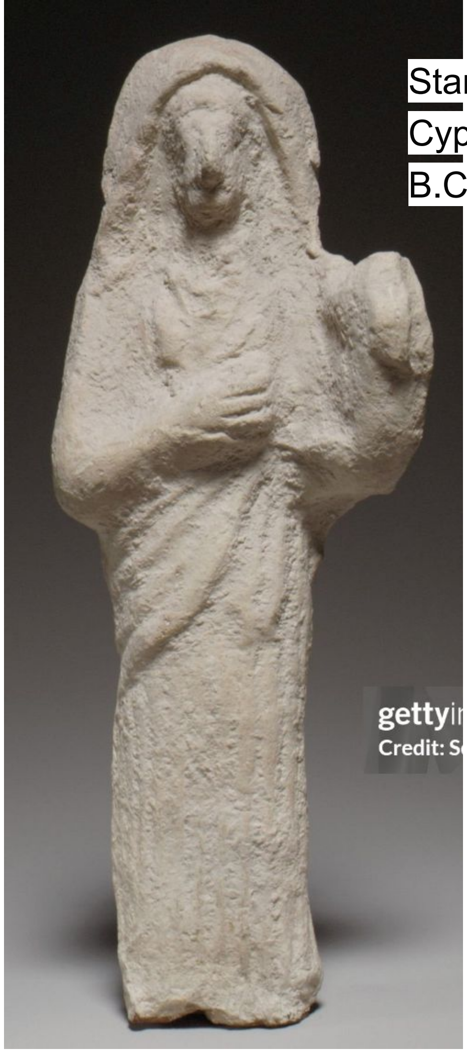
Standing female figurine, Cypro-Archaic II, ca. 600–480 B.Cypriot, Terracotta



gettyimag
Credit: Sepia



Standing female figurine,
Cypro-Archaic II, ca. 600–480
B.Cypriot, Terracotta



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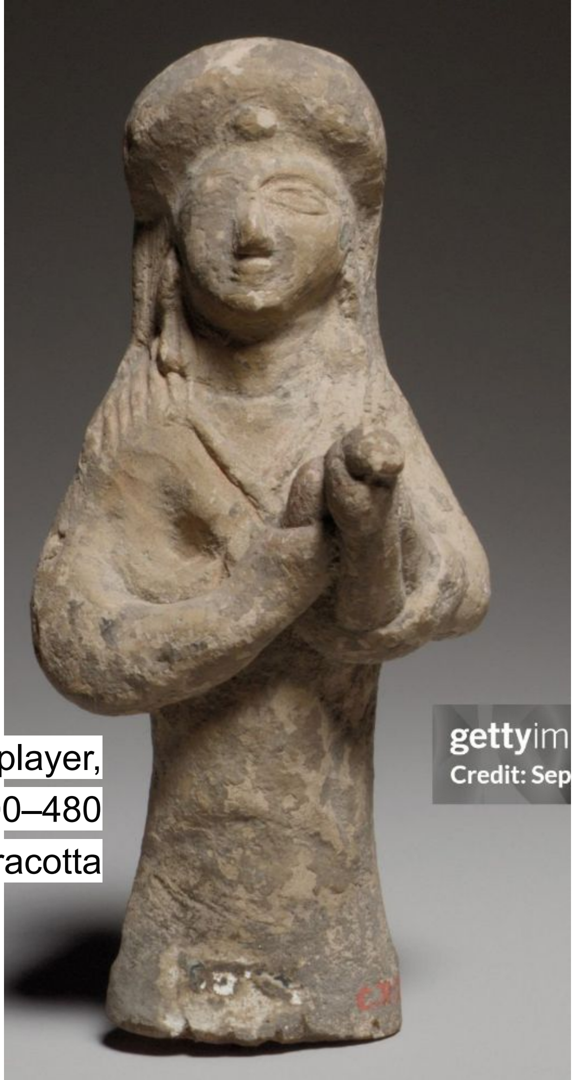
Credit: Se

Standing female lyre player,
Cypro-Archaic II, ca. 600–480
B.Cypriot, Terracotta,



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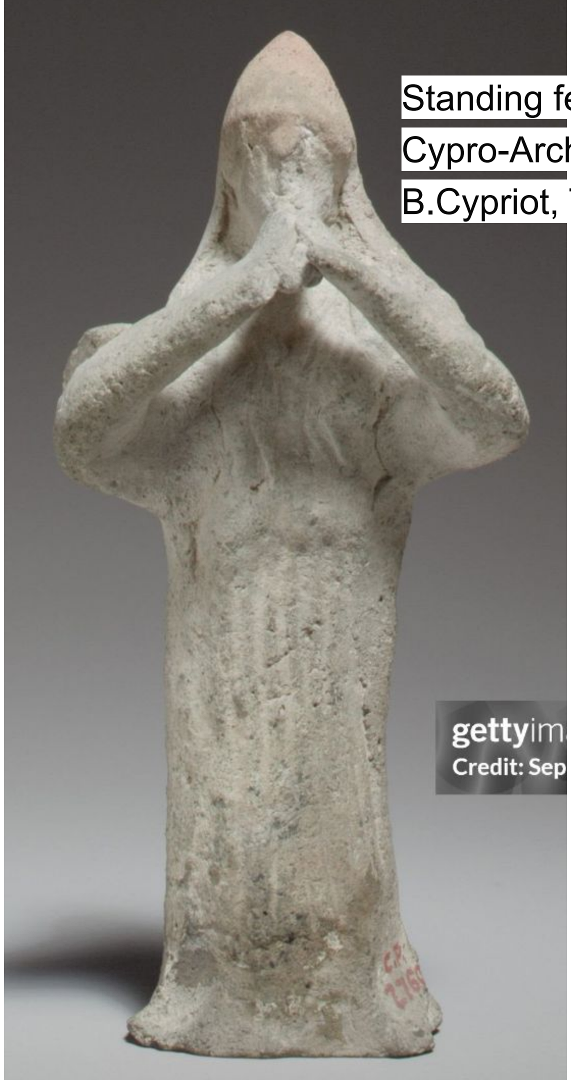
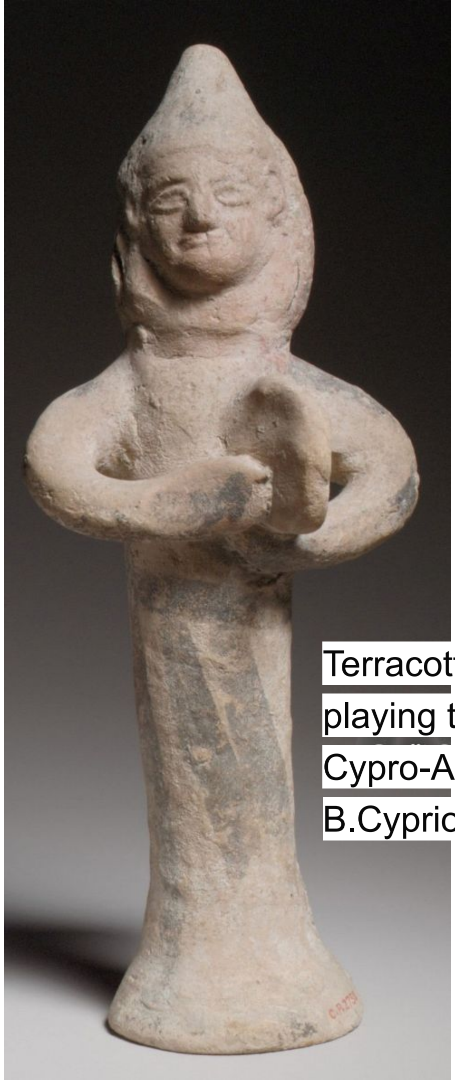
Credit: Sep

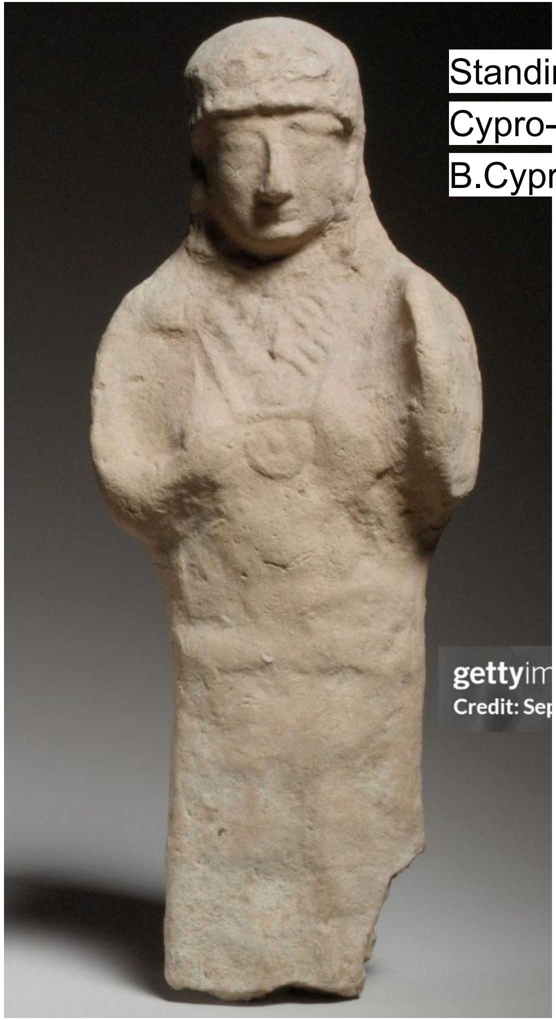
Standing female lyre player,
Cypro-Archaic II, ca. 600–480
B.Cypriot, Terracotta



Standing female flute player, Late Cypro-Archaic II, Early 5th century B.Cypriot, Terracotta



Terracotta statuette of a woman playing the tambourine, Cypro-Archaic II, ca. 600–480 B.Cypriot, Terracotta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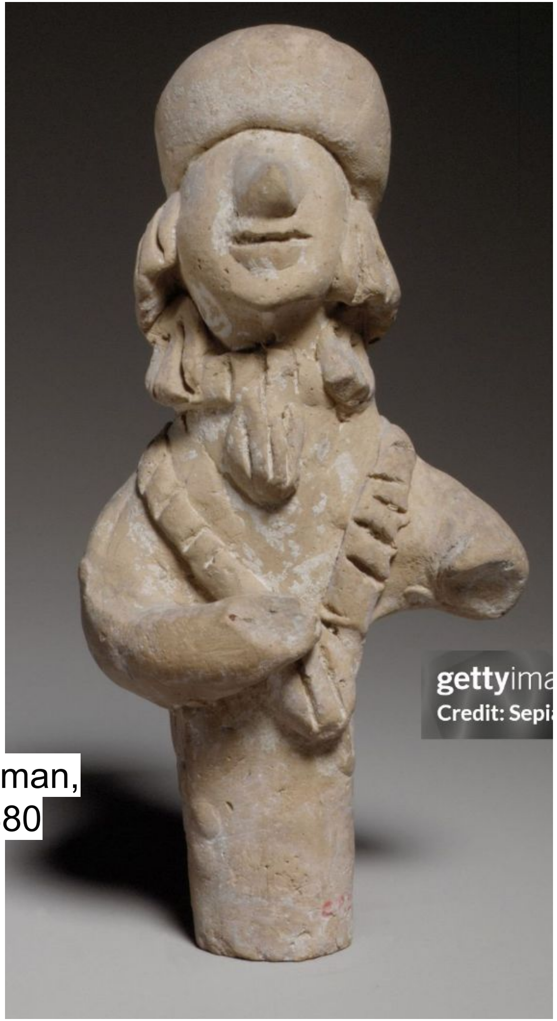
Credit: Sep

Standing female figurine,
Cypro-Archaic II, ca. 600–480
B.Cypriot, Terracotta; mold-made,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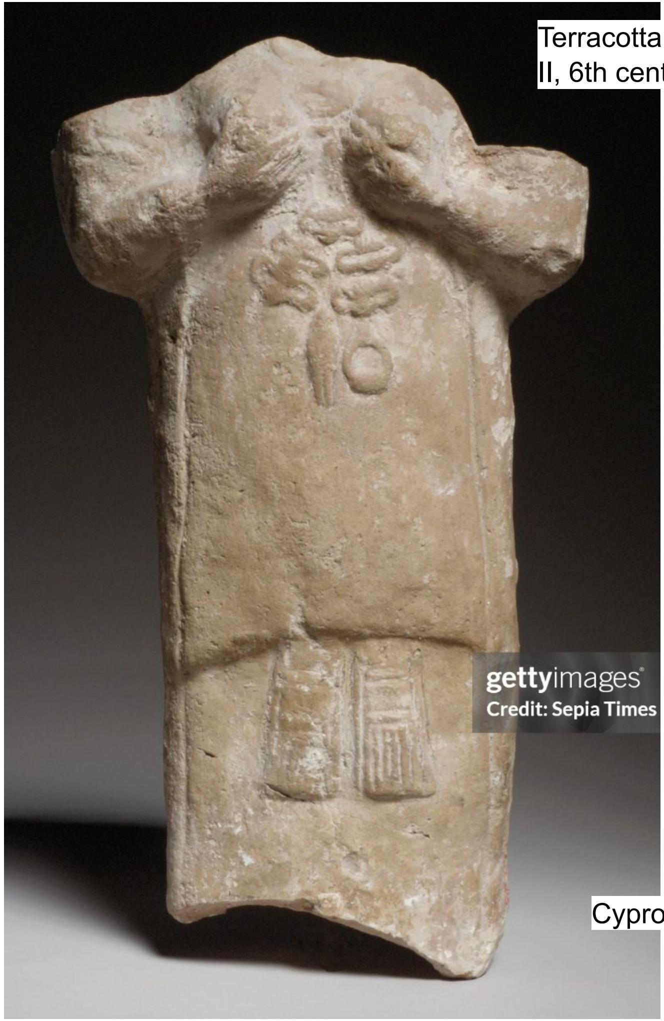
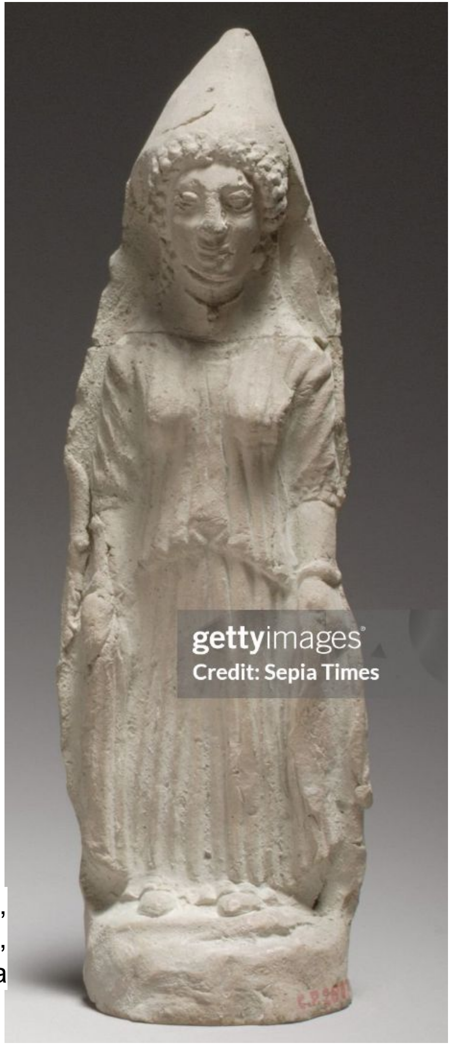
Credit: Sepi

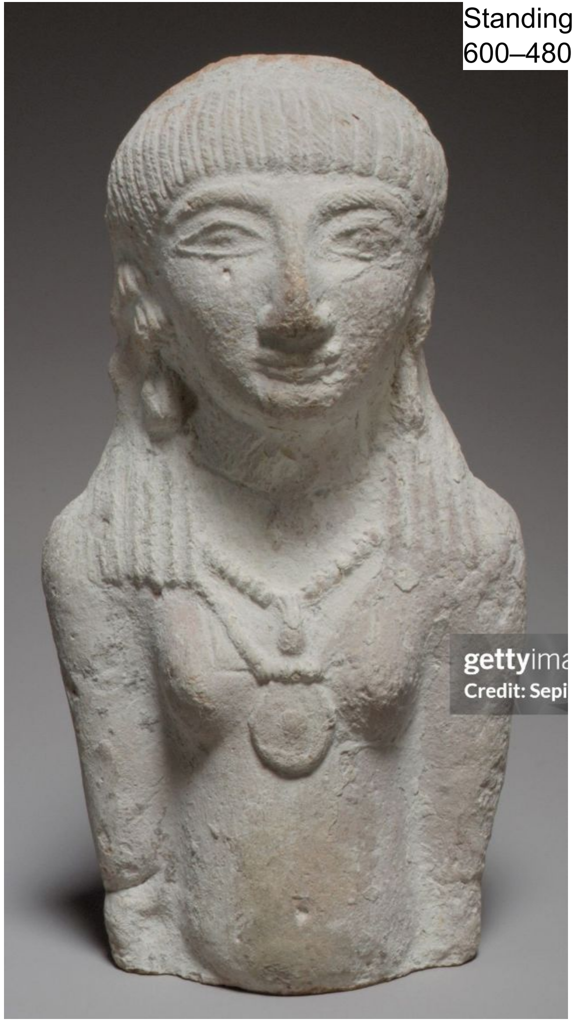
Terracotta statuette of a woman,
Cypro-Archaic II, ca. 600–480
B.Cypriot, Terracotta


gettyimages
Credit: Sepia Times

Terracotta statuette of a woman, Cypro-Archaic II, 6th century B.C., Cypriot, Terracotta;


gettyimages
Credit: Sepia Times

Terracotta statuette of a female figure, Cypro-Classical I, late 5th century B.C., Cypriot, Terracotta



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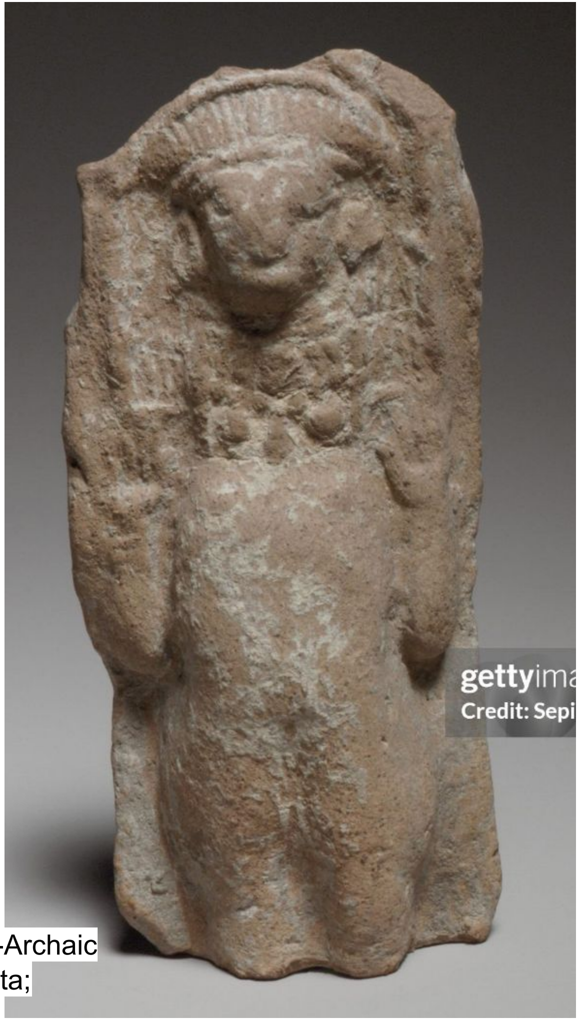
Credit: Sepi

Standing female figurine, Cypro-Archaic II, ca. 600–480 B.C., Cypriot, Terracotta



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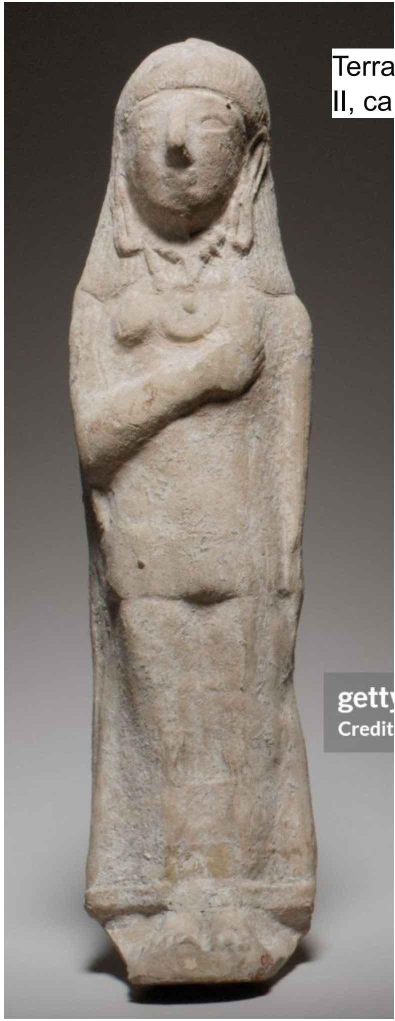
Credit: Sepi

Standing nude female figurine, Cypro-Archaic II, ca. 600–480 B.C., Cypriot, Terracotta;



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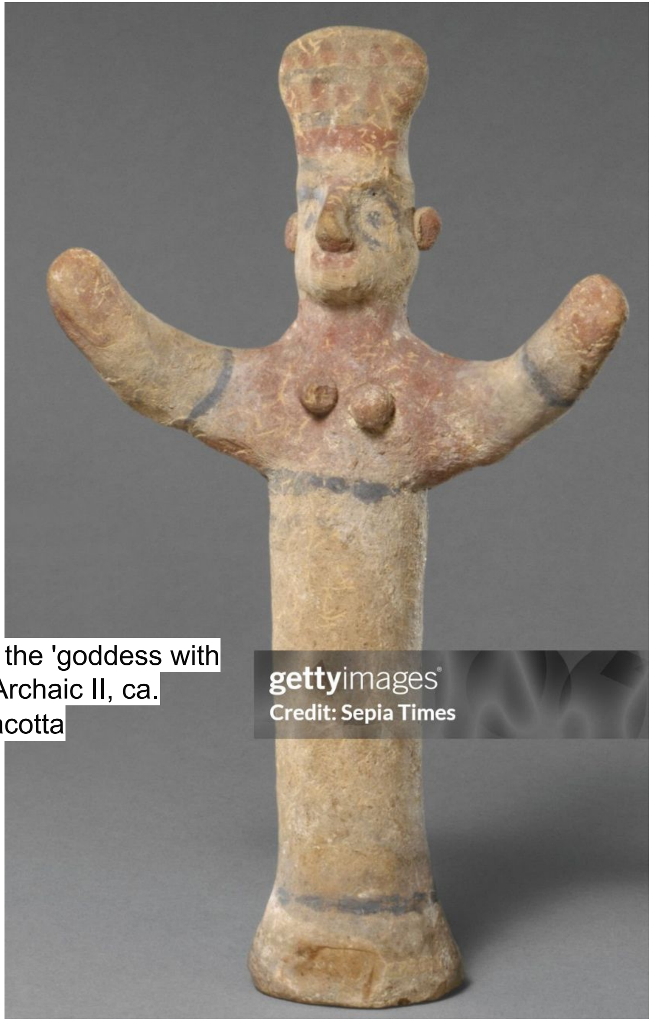
Terracotta statuette of a woman, Cypro-Archaic II, ca. 600–480 B.C., Cypriot



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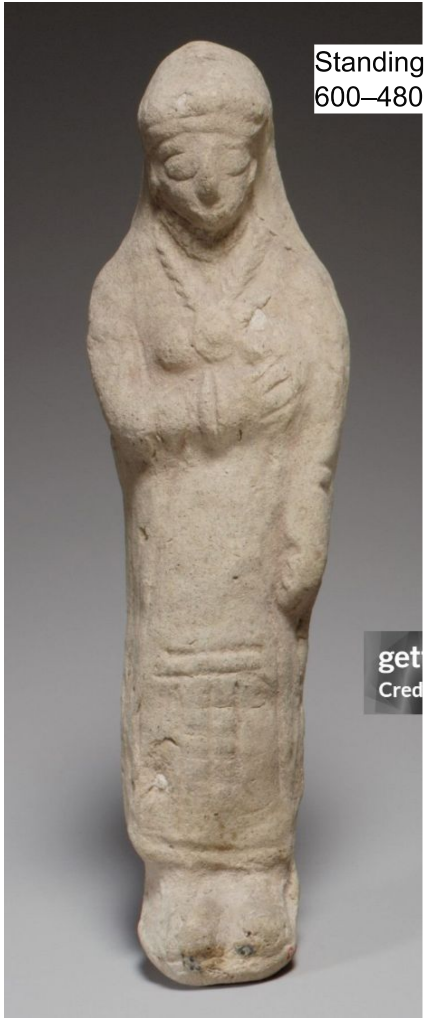
Credit: Sepia Times

Standing female figurine of the 'goddess with uplifted arms' type, Cypro-Archaic II, ca. 600-480 B.C, Cypriot, Terracotta



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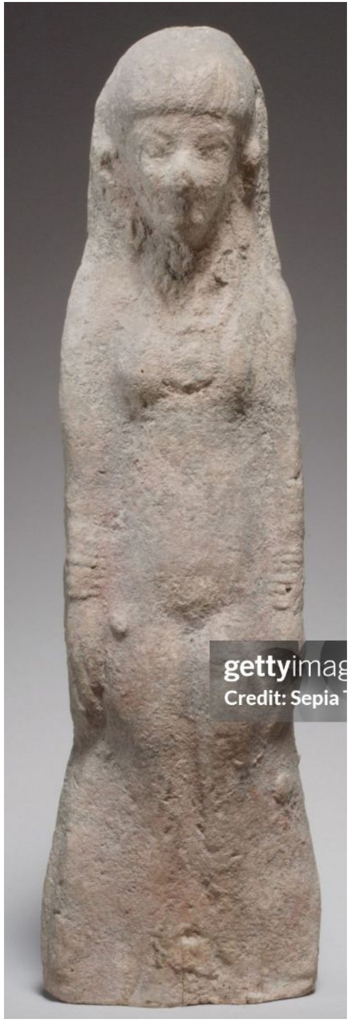
Standing female figurine, Cypro-Archaic II, ca. 600–480 B.C., Cypriot, Terracotta



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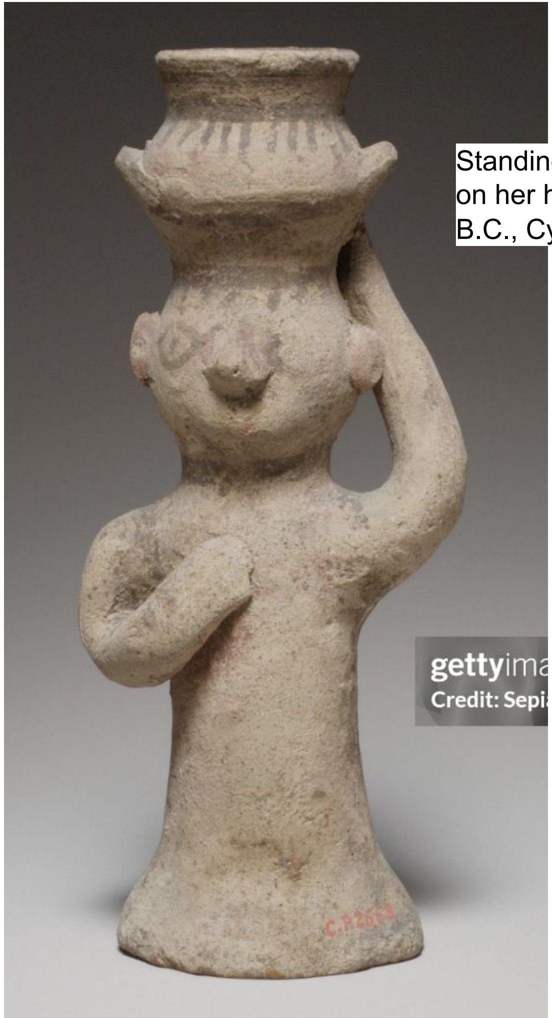
Credit: Sepia T

Standing female figurine, Cypro-Archaic II, ca. 600–480 B.C., Cypriot, Terracotta



Standing female figurine holding an amphora on her head, Cypro-Archaic I, ca. 750–600 B.C., Cypriot, Terracotta

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Credit: Sepi